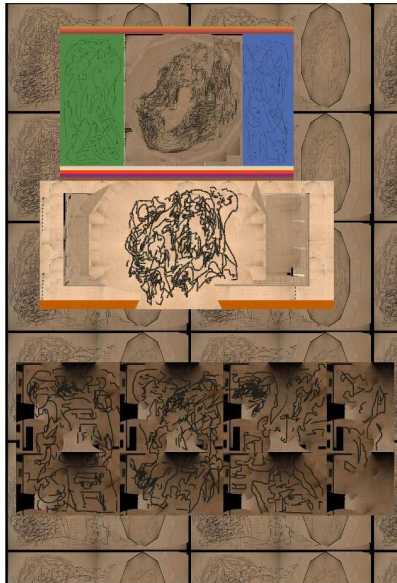


The Rhetoric of Push and Pull : Rebus Drawings

Rhea- Flux of Dream and Realization Within Personal Renaissance of Rhea as Flux and Ousis as Being

Edwin VanGorder



The Rhetoric of Push and Pull : Rebus Drawings

Rhea- Flux of Dream and Realization Within Personal Renaissance of Rhea as Flux and Ousis as Being

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The Rhetoric of Push and Pull: “Rebus” Project Proem:

This drawing project is by and large meant to be considered as art and aesthetics relating magic and philosophy within the momentum of a personal consideration of the rhetoric of “push and pull” proffered by Hoffman. I find the term useful because it is ambiguous, it is meant to be built upon.

It (the term-Push and pull) touches upon psychology, built on Greek sense of “Energeia” or motion towards and way an ego object creating thereby a subject, and this “sublation” by which Hegel remarks an aesthetic of thesis/antithesis is built in turn on the Greek sense of grammar which is composed in terms of centripetal and centrifugal mapping, incidentally Freud takes the idea of the “drive” as precisely this, thereby a direct quote from Hegel. I recast the rhetoric into my own sigla via the term rebus, which may mean combining a word and a sign as in for example a picture of a bus with the word stop to form “bus stop”- Leonardo was intrigued by this kind of allegory- I first came upon the term in his manuscripts. However on a deeper level, which is the one that prompts my own transgression (rhetorical word meaning complexity) - is the consideration of a fugue or canonical state by which the prompt of an ambigua such as “push and pull” elicits a complex punning and prosody of verbal –visual rhetoric.

The topography of the project is that of two glass structures, a museum and a bus stop, which in fact I encounter each day and which share a video monitor by which the Museum projects its activities from an external mount. My project abstracts this space and relates the location, Capitol Lakes Square to an association with “Capitoline Hill”, the architectural field by Michelangelo in which a sculptural pedestal to a statue of Marcus Aurelias (trope of aureation- aura and aural) is placed upon a pavement pattern, and between these , the pattern and object are the emblematic relation of “goetia” or experiential realm in relation to theuria or abstraction, the statue and base as the physical components generating the physical. The corresponding echo in my work is the general sense of passage between the ideas of projection,shelter, transparency, immersion.

Along the way are a canonical interface and linkage of transference (thus the bus- rebus) between the physical and the abstract(goetia and theuria rooted in the Persian Magi who were as attractive to the Greeks as the Greeks to the Romans) semiotic to somatic – ‘bodi” as the long and short of it. My project proposes its own video monitor... I made a series of short, usually about one minute long videos which belong to the projects on sense of apperception. This in turn has to do with the experience of the video space as a kind of no-space which alters the input, therefore the drawings placed here in relation to the video links are precisely the effect of that no space interlude on the original drawings which compose the video.

Another chapter of the project is the series of ideas, moods and modes which give structural relief to a sense of genesis and metamorphosis by which the objects develop, there is the fountain motif, in which the channeling of images through each other seek both higher and lower ground, there is a reference to the ubiquitous surrealist troping ideas of transparencies- by which I approach the idea of a “collapsible abstraction”, and so forth- idea forms such as these are presented in general list and image format to begin with, and then dissolve into a general matrix of their alloysis...

Topological Notes

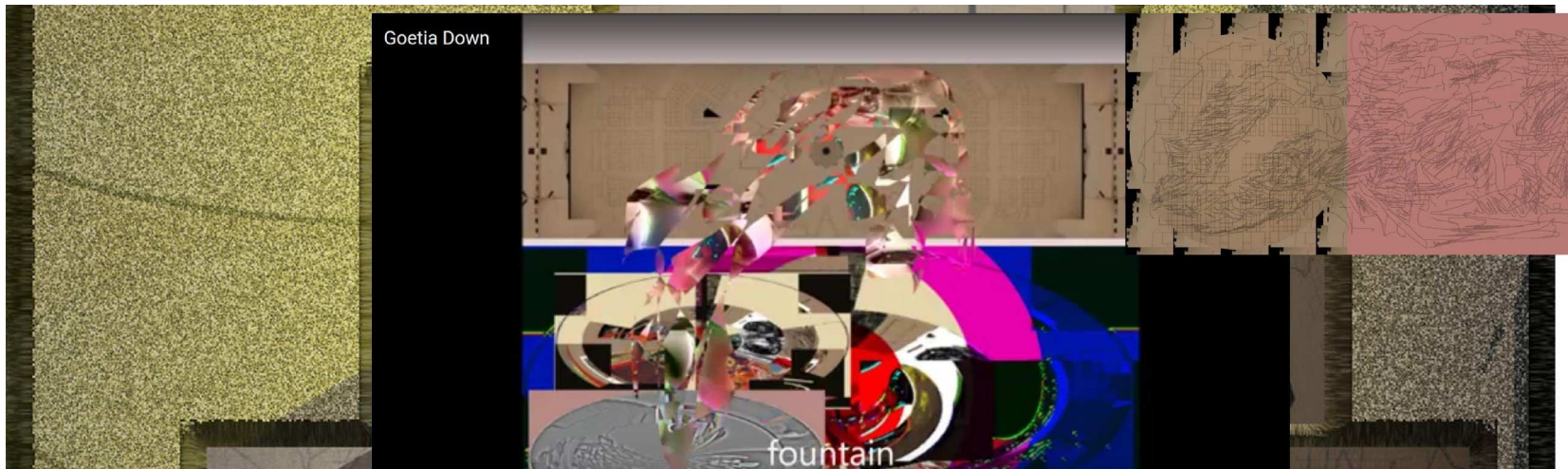
Meaning must be manifold or we would not be discussing it. The topology of ontology is a paradox, for every layer one wishes to extricate or subtract the effort adds a new layer. Transparency in relation to an osmotic consciousness serves to differentiate simulacrae and simultaneity

<https://www.youtube.com/watch?v=iuPhpLGmXGo&feature=youtu.be>

<https://www.youtube.com/watch?v=iuPhpLGmXGo>



EPILOGON : STRUCTURE OF THIS JOURNAL



Form and Theory object space mirror palette and dopelganger of mood and mode transference and time

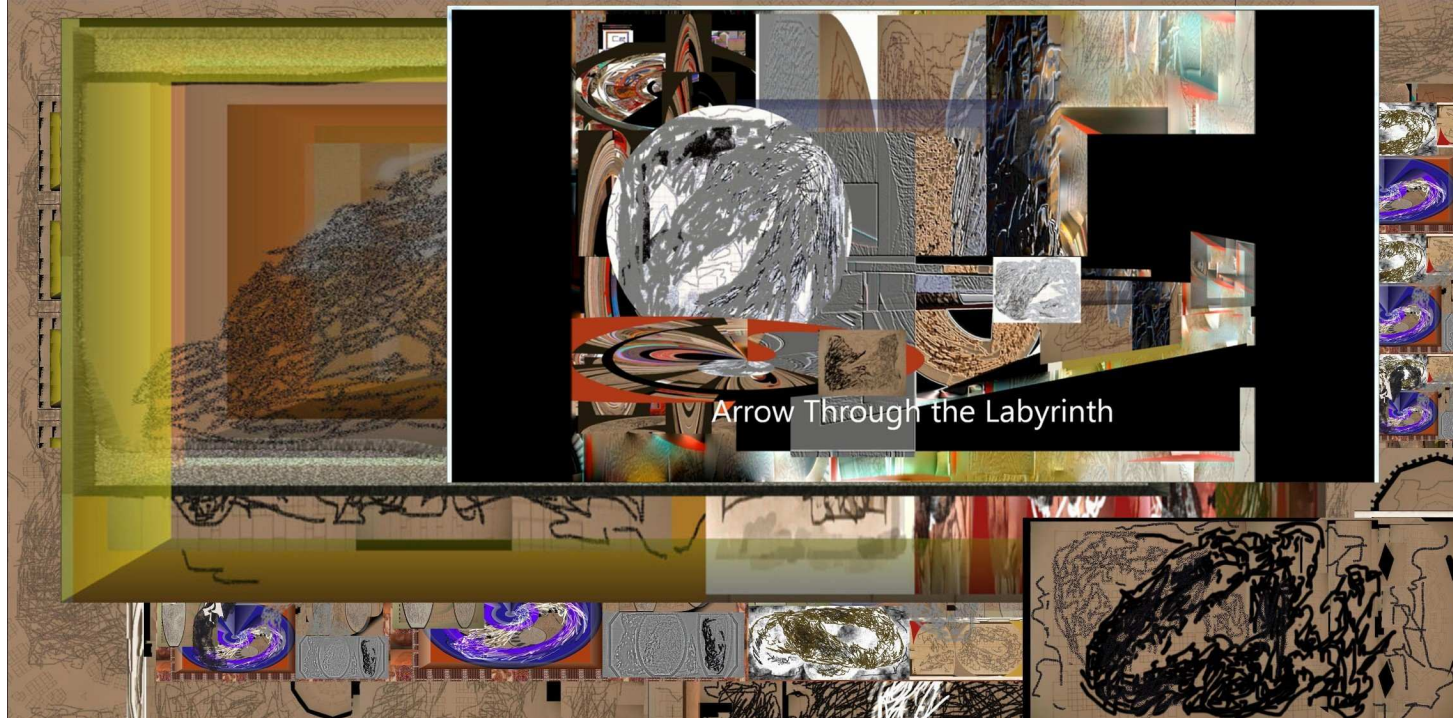
Goetia Down

<https://www.youtube.com/watch?v=hrLpaAvOWBM> () "

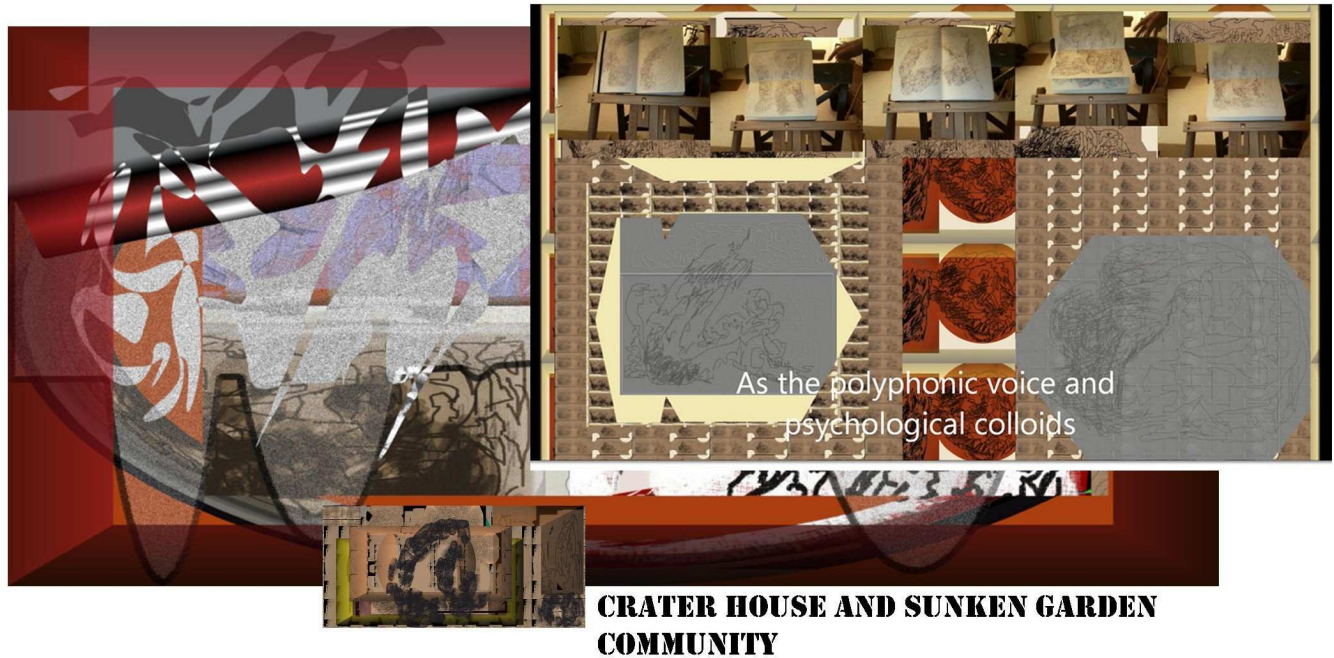
<https://www.youtube.com/watch?v=k1v73GOpEec>
 That a unified world view can be obtained through flux and conflux as yet a continuum was the PresSocratic 'Apeiron' (appearance res.) or in our currency monism to unity in which material monism is distributed as pattern, simulacrae of sign and signifier as psychological and physical colloids in which status and state are respective of agency within dualism's and their dialectics. The word "harmony" reflects this, harmos meaning joint or concordance and the sense of goetia or lower order of considering a continuum in terms of where and when as opposed to the more musical question of why (theuria-theory_ is respectively more like the beat, theory the melody. "Homer deserves to be beaten with a staff"-Heraclitus like "all beasts are driven by blows is a play on the rhabda or rulers rod (arab for example meaning without the staff i.e. nomadic).. the rod on the one hand is the beat, it may also be syllepsis or touching upon, the variance of meanings and approaches. I would therefore extend my art etymology of XhX or hu, aspirant borrowed from the Persians which indicates in Greek roar of the crowd or aurora, sight and sound as osmotic, a dualism of phenomenology, (taken up in the Renaissance as the Paragone controversy over hierarchy of painting and sculpture, touch and sight) Techne, excellence in art is therefore conditioned by tuche-syllepsis and arête, leadership or the Rhabdal-staff is with initiation into the Myserties directed to a deterritorialization of Homer, a second reading. Similarly the Bachic tympanum is a different kind of beat, the stretched hide hints at the "alter" where the "net effect" or tableau of a herm, in which there hides placed back over bones propitiate the ghost and thus the semblance to the formative 'goetia"... the binding, the higher order of theuria is the harmonic through physical and psychological colloids by which dualism is met through dialectics at the orders of thesis and antithesis, and the lacunae, open invitational rhetoric or multiple levels of acces to these opposition on various levels or harmony. XhX -hu are the hues in sight and sound of harmony...



**ANCILLA TO PRESOCRATIC APEIRON AS MOTION SENSOR
DRAWING**



The art labyrinth of time not in form but withal and Immanent- ontic, is like a wheel of oppositions in which psychological colloids trace a material softness in the lower osmotic region and a harder graphos compression within experience expressed to meet the upper regions sense of cross section, of quarrying and excavating the same generated experience.





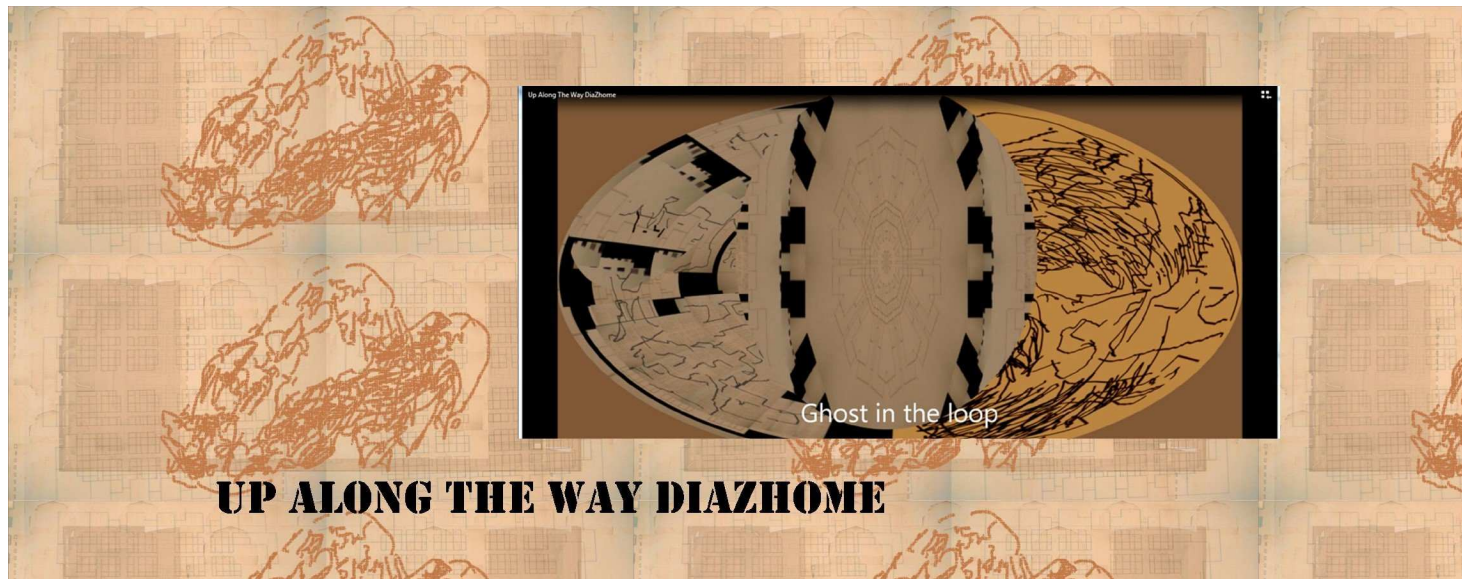
The True Fountain is an Untranslatable Niche of Information Art Architecture Intensity is a reading: the semiotic maintains... even”body language-muscle memory...)

Untranslatable words in the epic of phronesis- aperception, loopage... have corollary of untranslatable places- the nominal being is displaced to associations as the topology, ethos pathos and dialectic become idea technique and fundamental expression.

The artist makes and does not make, the audience is and is not the artist

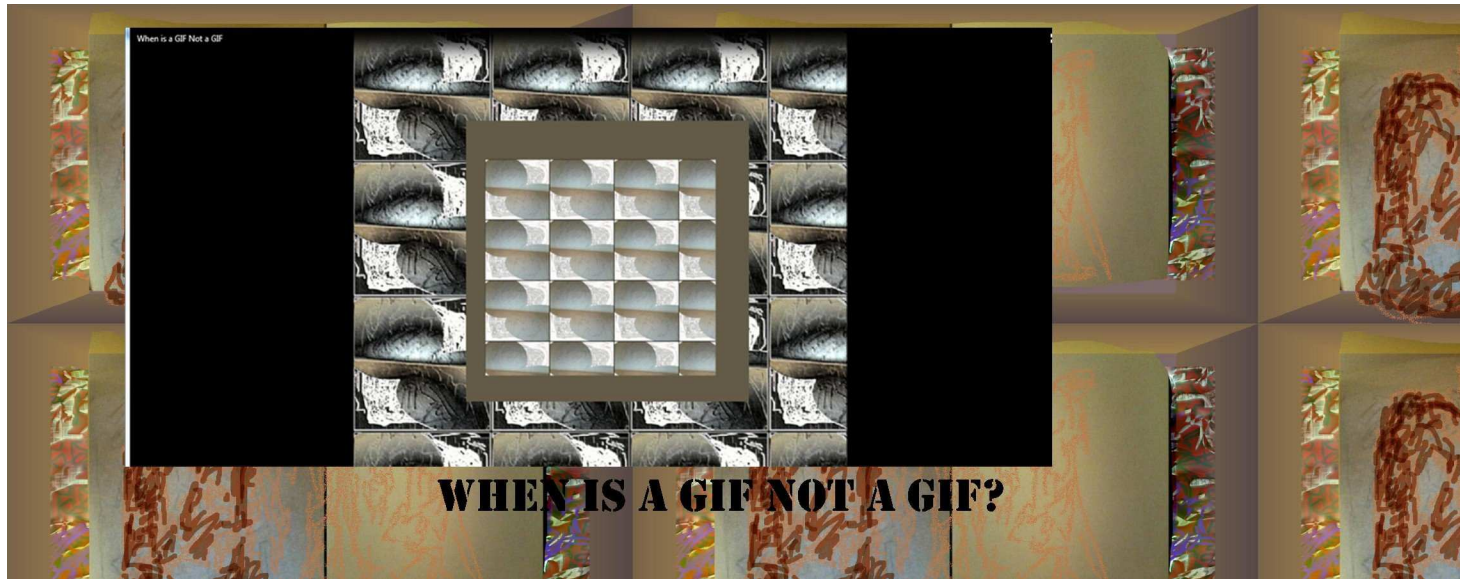
The cyber loop is the new regard toward stating what nature will be; with MIEs and Michelangelo the block invites a cross-section: in the cyber loop the suggestion is a part which is wrapped around the whole and expanded-exploded is the new morphologic trajectory . Our own bodies are skeins that map around the world and then are condensed within the particles we borrow to veils of osmotic thresholds or the “ven,i.e. level of value...) thus the “event” which is the trajectory of our psychological thrownness within the semiotic somatic of semiosis to phenomenology in these terms of colloidal compression and loopage to perception –apperception: strings chords and threads of virtuality according to fate luck chance and fortune.

<https://www.youtube.com/watch?v=LptOJ6azIP8>



Software argument and philosophic bracket through motion sensor drawing :antigen to snowflake the transgressions and contingency of virtuality...
[//www.youtube.com/watch?v=YxA3V8-Poio](https://www.youtube.com/watch?v=YxA3V8-Poio)

Up Along the Way Diazhome



[//www.youtube.com/watch?v=QjPH-kufijE](https://www.youtube.com/watch?v=QjPH-kufijE)

When Is a Gif Not a Gif?

Towards a graphos of scratch to sculpturotectural poetics of the 'more than image'. Accordingly, the common denominators of various language sites touched on by drawing, can be recast as tangents.

In this drawing I am creating a thought experiment exhibition, restaging in different terms one in which the photography of Brancusi was exhibited in the Guggenheim. The idea of Brancusi's sculpture as focused on the base intrigues me as relating towards the evolution of magic to philosophy in which the term simulacrae, meaning statue per state and status of morphogenic character was in the lower region goetia, ghost as it were implicative of the artifacts of experience while the upper region of the theurgic, or theory as a kind of immersion. At a time artist often had as theme a "Brancusi show", using his style, and here I am doing something like this, using a variation on his hour glass theme . His friend, Duchamp, in the Glass similarly used a lower region and higher region, I am adding to this the use of "brackets" as suggesting the philosopher's bracket as in the essence of Goedel's theorem that any statement also refers to itself, the philosopher's bracket tends to specify that moment in the argument, i.e. "these" "those"- some indication of the thinkers present moment, state and status if you will..

Brancusi's photography were documentation and photography means "writing" in light. My interest is towards revising the weight of "graphos" which means I write... I draw... towards the latter via cyber motion sensor drawing.

https://youtu.be/_6R4dJT9lec

Virtually Revising Brancui's White Works



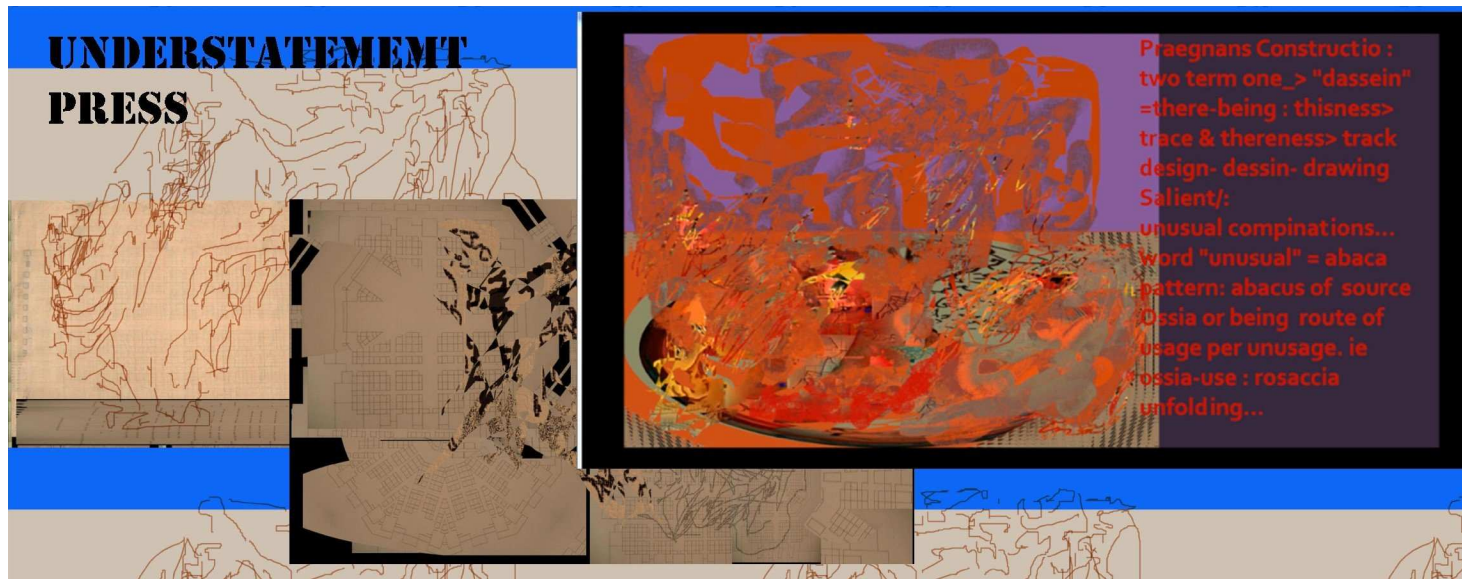


Bitte coin of the realm at tres riche heures and heuristic rose:

Between Neon noema – osmotic- noumenon :art... gas light color colloids opposite value of video no space ... neon art all space...as it were : cyber drawing can propose a better third by exploding within motion sensor drawing the material avatars to psychological colloids within art perception morphogenic at all these removes. These tres riche heures of time subtracted into its own space borrow the propriety belles letters of the realm to make of graphos the heuristic rose.

<https://www.youtube.com/watch?v=MC1KLM3N1ng>

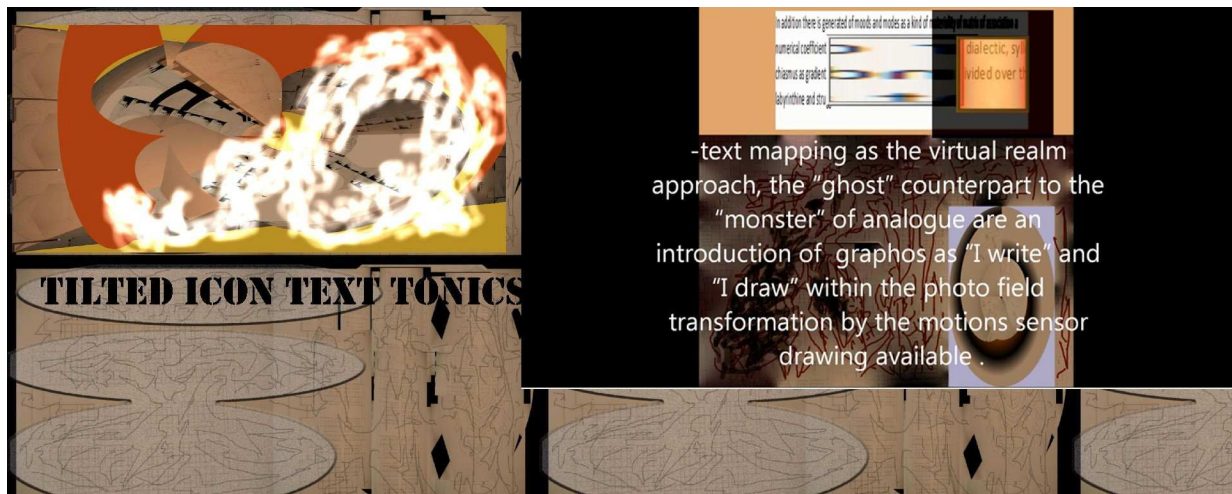
Tres Riches Heures Heurisitic Rose



https://www.youtube.com/watch?v=_W93S7ZsQ9I

Understatement Press

Visual Dimension of Rhetoric as Motivating Topologies off Configuration through siting language to identity characterized in the act of drawing as energia towards its psychological colloids of material association



<https://www.youtube.com/watch?v=9DqWypRZkdU> Tilted Icon Text Tonics

in this thematic I take the underwriting and overwriting impulse Smithson introduced towards considering the discursive quality of those rhetorics of space and time as a motion transformed by the generational interpretation of nature within cyber space.

-Jetty as tilted Icon –twin jets of Medusa and Narcissus where language as collection relates to “coll” (collect-color) or combine- immerse in the sense of the “ven” in event morphic to value i.e. venerable, venal, vendor, venn diagram : language and art are introduced into this thrownness of the event , the “ject” – trajectory of subject and object within the valence, covalence of cyber drawing-video space/time.

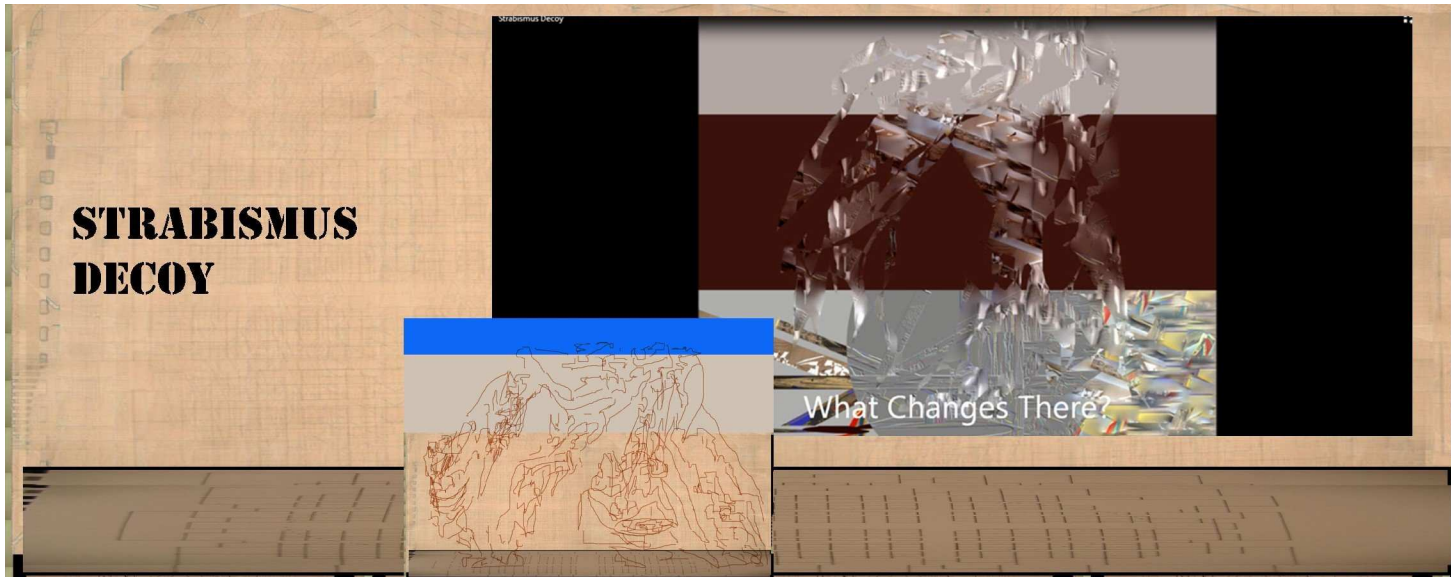
-text mapping as the virtual realm approach, the “ghost” counterpart to the “monster” of analogue are an introduction of graphos as “I write” and “I draw” within the photo field transformation by the motions sensor drawing available to my video format.



[/www.youtube.com/watch?v=VCR_HoSCptM](https://www.youtube.com/watch?v=VCR_HoSCptM)

Throwing the Target at the Arrow

The idea of morphological arrows as devolved between cruel theatre and anemic cinema of the moving target as a bloodless object is placed within the gradients of nominal form experienced as deterritorialized to the immersions of cyber space as a motion sensor drawing medium of morphological arrows beyond indices and diexis.



https://www.youtube.com/watch?v=Be1iaaDsT_4

Turns of the Drawing Rhetoric

Scratch to sculpture gradients of experience posed to drawing trope – push and pull- thisness and thereness... (sublection)'

Chiasmus: spin of form, form of spin

Kairos: harmony as mood and mode of present moment for no particular reason- improv – like kouros figure: standing rhetoric... of a simple horizon

Anadaplosis, repeating term at beginning or end: prosody of the drawing hand: controposto of the hand.

Topos- line of approach- sculpturotectural... a kind of toposthesia or imaginary place with abstraction creating its own materials.

Hypokomeinon: spatial layering of sites of drawing language and association towards topologies

Apakoinu construction, blended clause i.e. sculpturotectural projection of virtuality.

Litotes: deterritorializing site non site

Horismus: not analogue

Allegory: ghost as virtuality, monsters as analogue, zombies as programs

Adjunction: everything grows out of first mark

Anacolouthon: using art movements against each other as tonic within disruption

Semiotics : the drawing recognises the moments of the signified totality by which its process is its own reading.

Semiosis: the reading adapts mood and mode

Antanaclasis, visual pun of passage and figure ground variegated through mood and mode

Anthimeria : recombinant patterns

Antimetabole, playing with the mirroring of crossing midline

Anastrophe- stripes

Apostrophe: sudden shift of strategy intuiting receptive agency

Artistic proof: salient, spin, agenda, or mood mode and confidence

Colon: resisting one's own easy conclusions – place exigency towards contingency

Epizeuxis, sudden focus on simplest pattern

Epanaphora, sustained rhythm of passage and contrast and comparisons to a modular motif

Dialectic: separating binary combinations from excess tone

Energia: separating a field of focus towards a broader application

Hypallage- simple figure ground

Homoiopteleuton- flourish in the marking

Hyperbaton: linked modes – bridges

Metonymy- improvisation sustained

Alloisis- range of inflection available to diversification within principle meeting principle

Parachesis, sonorous quality, the artist's "voice"

Praegnans construction: co-involving value and color spectrum

Polypoton: altering the meaning of the mark

Thesis, stress: thematic: choice of effectuating values –sympathies.. sympathetic chords



<https://www.youtube.com/watch?v=jqJl9YwCoWY>

Targetting Sense of Sight

Denominations of the the sense of sight and sense of site

: having lost a notebook on my theme of motion sensor drawing in cyber art as using the cyerloop as a language structural semiotic I quickly re-limmed my memory of the note in a small sketchbook, having found the original the generated version wound up in washing maching and retrieved seemed an interesting version of the whole idea so I wrote follow up notes for a video loop in the same book.



Rhetorical terms as coinvolved with drawing prosody

<https://www.youtube.com/watch?v=yeGA9FrSnzg>

Spin Salient and Agenda Since the Oath of the Tennis Court



<https://www.youtube.com/watch?v=2qMF1M87sy8>

So- Morpheme Block

The Wheel and the Seal As Wheel

patterns carry the semiotic value of being both sign and signified, just as the meaning of life can be said to be life itself the betoken self realization as a projected whole.

Thus at the level of synecdoche the part represents the whole , the whole the part, the pattern block is what it is. Just as the meaning of philosophy is philosophy itself the value of drawing within the pattern arrives in this series projection of a pattern block by my creation of an alphabet which I then show as pattern.. betokening that the difference between patten and pattern is a mindfulness which in of itself thus senses concept formation.\

Movie: Alpha Patterns Mona License

Just as the digital media stratifies information patterns as a language evolved of analyzing sight and sound as information architecture so then does drawing within the coin of the realm spin the coin.

The Physicality of an art reflexivity at the aperception of the cyber loop- a language like developmental reflexes: the reflex arc...

In the following drawings I place morphemes, simple two letter combinations that indicate how a pattern relates to motion towards or away a subject in the act of constituting it, in the top register one letter is pitched as a block and another as a pattern, as a combination of mood and mode. In the lower level I mimic the sense of position indicated by the morpheme "preposition".

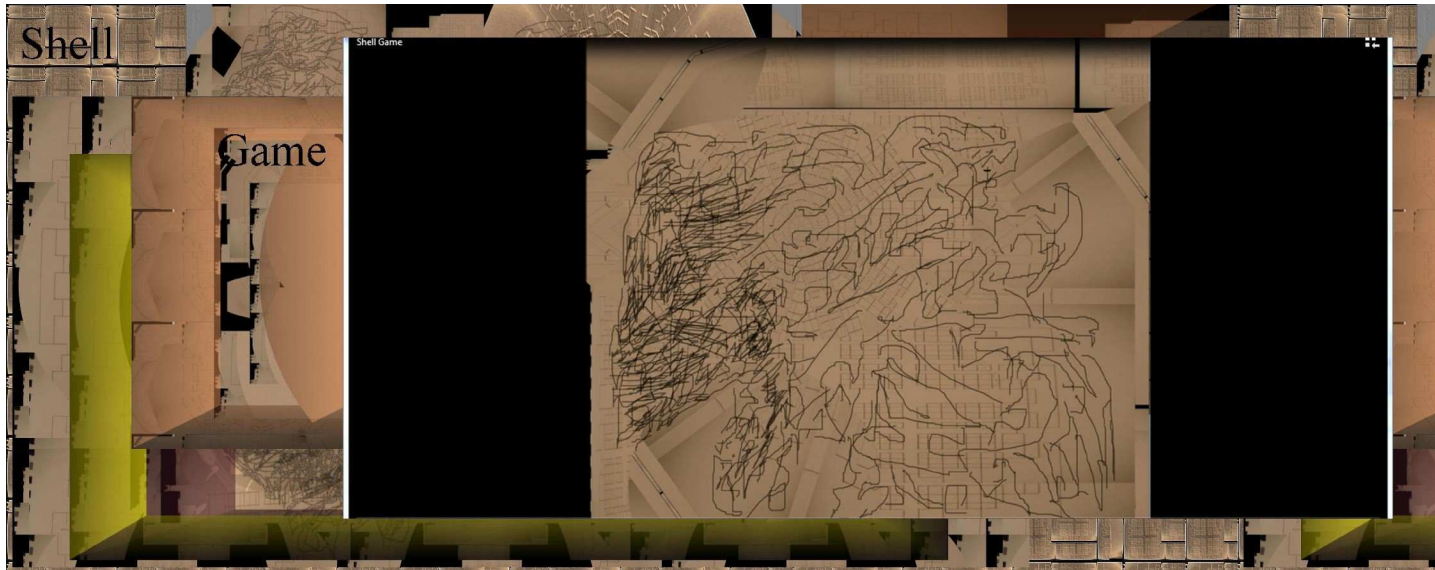


<https://www.youtube.com/watch?v=zDG53ArshdQ>

Salamander Seance

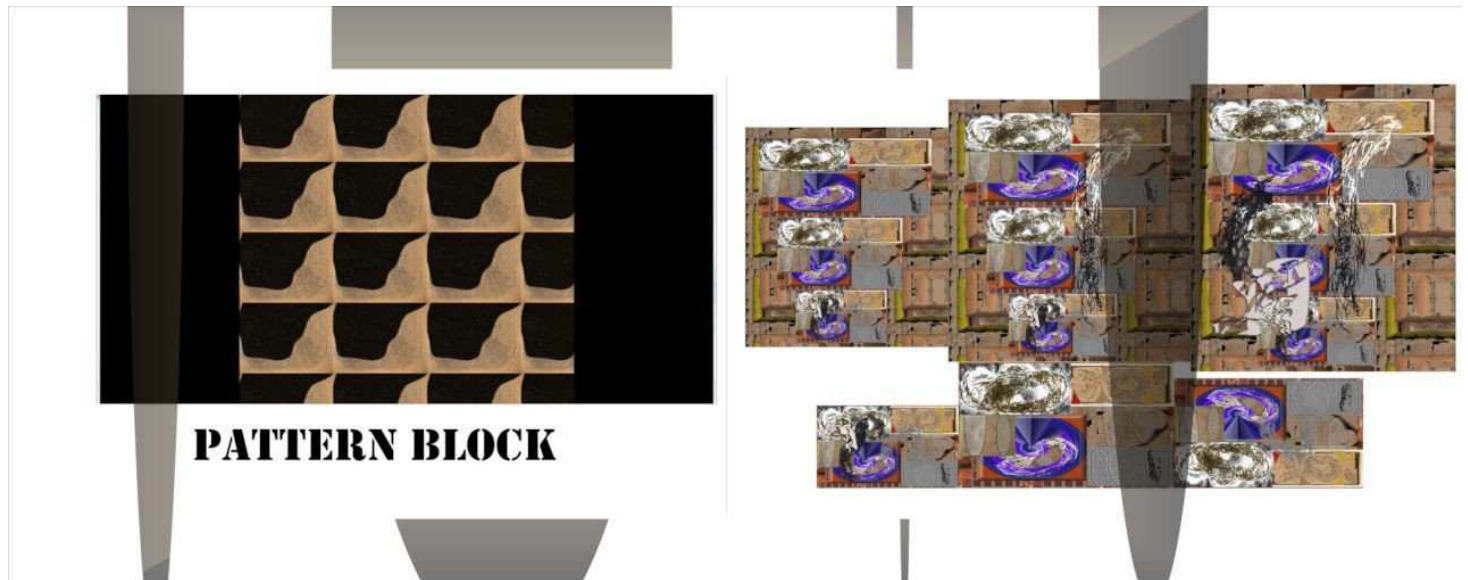
I am creating an intertextual piece towards Anemic Cinema in which Duchamp sowed sight and sound as oscillating in the showing, sound per speed of the record and the visual wavering of the irregular targets in motion... that the sightless glean of vision and those without hearing are informed of sound both through the agency of spoken or written transcription: semeiotics, is embedded within his projects means- implicitly.

In my take on the technology I am the inventor's inventor by shifting to the cyber loop, the same idea has a different topography, a different morphology- is morphogenic then to these specifics as they follow. The sound quotient in these works should be construed as contained to a metaphor within the drawings that indicates among the topological gradients a kind of medical imaging: ultra sound is the default insinuation.



<https://www.youtube.com/watch?v=I86kYaoyWCM>
A Rosacia Vectors a tableau of drawing

Shell Game



<https://www.youtube.com/watch?v=oNhQO6gep20>

Pattern Block

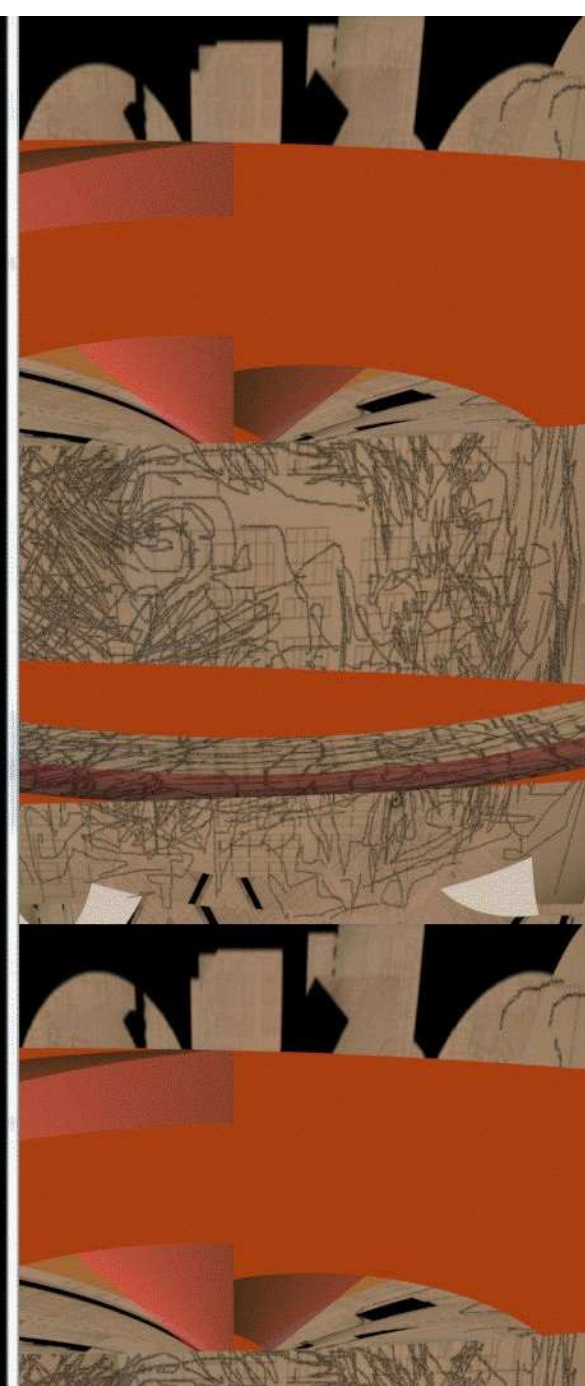
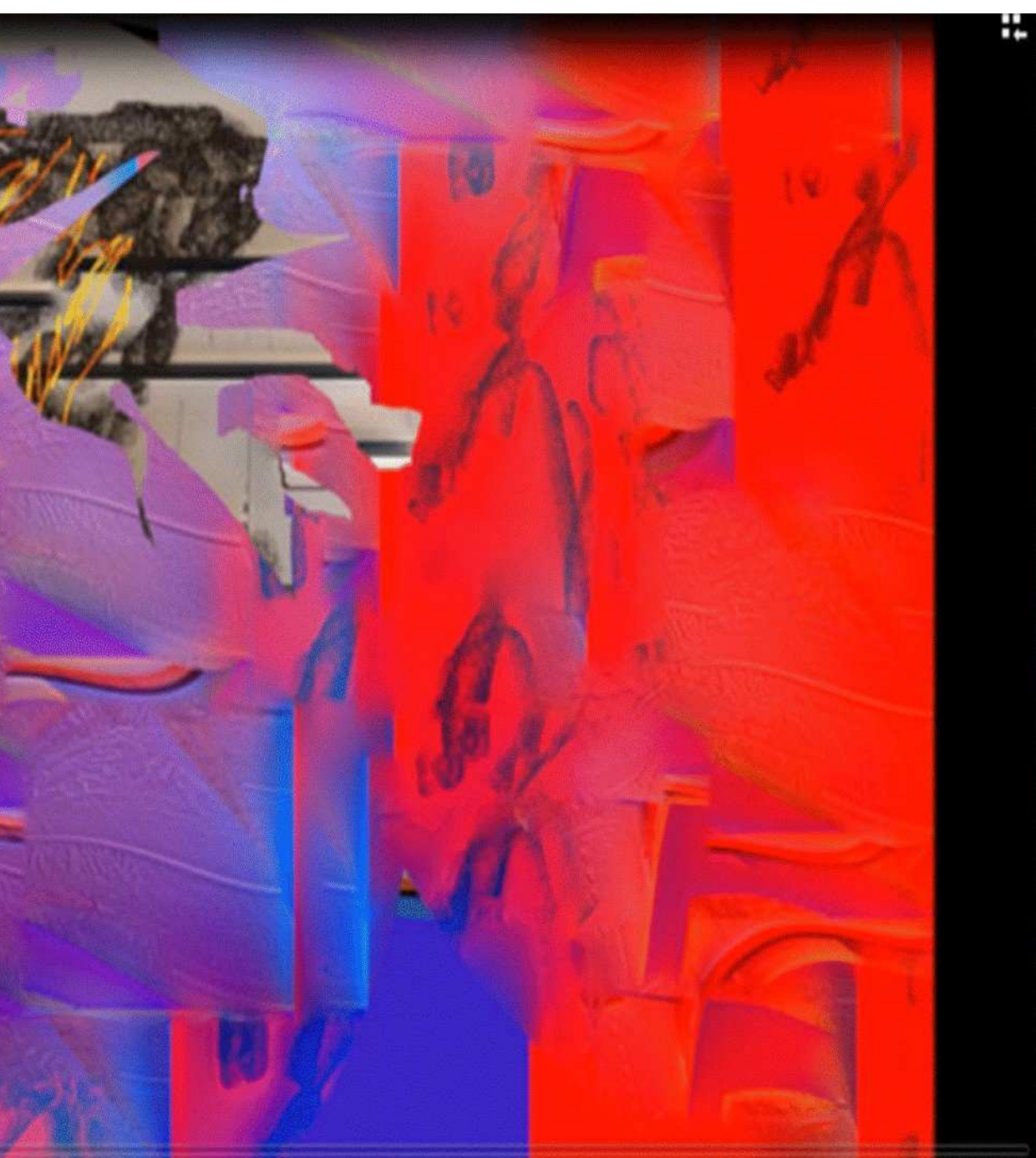
A canonical series of motion sensor drawing of very complex layering and procedure at the sense of nexus or projection towards a direct patten give a surprising sense of the whole composite as a radical, a formative mark parsed as synechdoche.



<https://www.youtube.com/watch?v=ISOFPwUkGI>

Neo No Space at a Remove

The implicit no space of video format becomes part of motion sensor drawing configuration....



**NEO NEON
MOTION
SENSOR
DRAWING**



<https://www.youtube.com/watch?v=N1vMHSk6kxw>
Neo Non Motion Sensor Drawing

Part 1 Query the Quarry for the Musical Question :
Carrara Carreers

The range of mind and virtuality through the projection of materiality begins in this project by considering a space for the sculptors drawing: given all the white marble works come from the same quarry of Carrara as a thought experiment could one take all the photos of white works and project cumulative mass to relate to the existing quarry space? I have used the geological sense of compression within the information architecture of the drawing space to give a similar feeling as that thought experiment in the projects first state.

Part 2

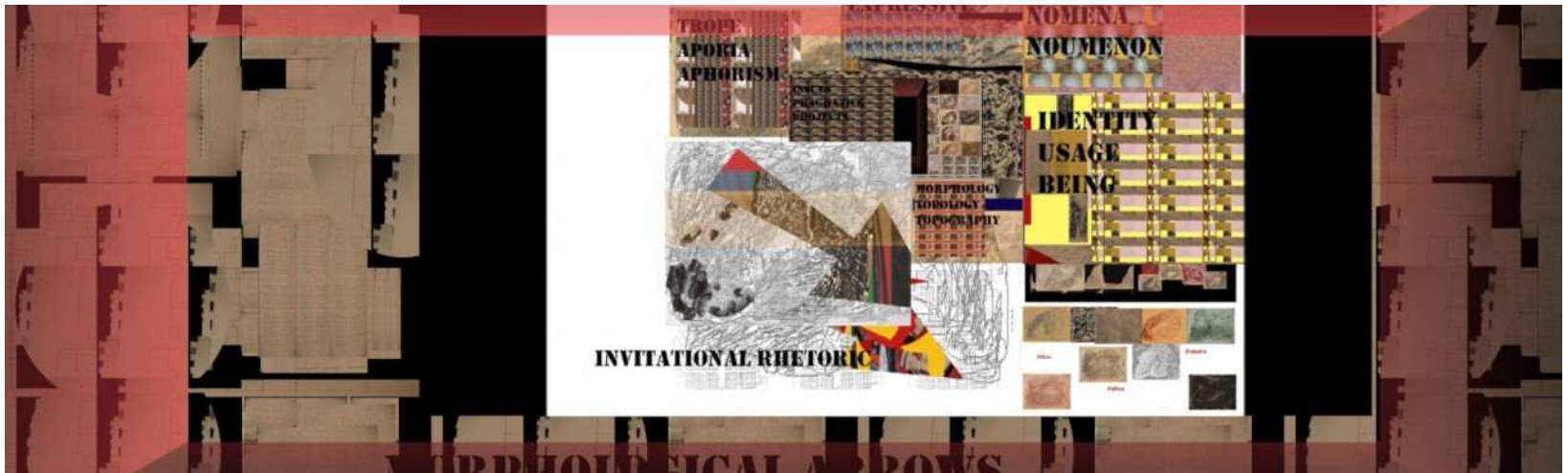
In the second state the material projection is related now to the neo neon motion sensor drawing afterglow of video slice through the cinematic knot wherein the media moods which reflect through neon art on the sense of material colloids, color as heated gas reminiscent of the structure of our entropic universe... while the movement through form of form as form is contrasting translucence to the hands sense of motion and compression as projecting flux from within just as the sluce and luce morphemes of the word indicate the moving quality of vision itself, in that what it sees is a motion it creates upon itself.



<https://www.youtube.com/watch?v=C1ecvowj8zE>

Motion Sensor Drawing

A morphology of motion sensor drawing which links drawing tropes to tableau and environment as experiential folds, transgressions and contingencies linked here to a re-Vamping of Structuralism.



<https://www.youtube.com/watch?v=6avY8eKILrE>
Published on May 30, 2015

Morphological Arrows

Torus forms: the the self mapping of the motion sensor. These vary between construction of a kind of archiving labyrinth, mapping motions inside out and outside in. The solution of titles I avoid- preferring to occasionally insert text. My long series for archive location is given sector names- thus the counting is non indexical in a way- the drawing approaches the number rather than the number identifying the drawing.

MORPHOLOGICAL ARROWS-7->

TROPE
APORIA
APHORISM

ESSECE
PICHACHA
ESSECE

NOMINAL
LOGICAL
EXPRESSIVE

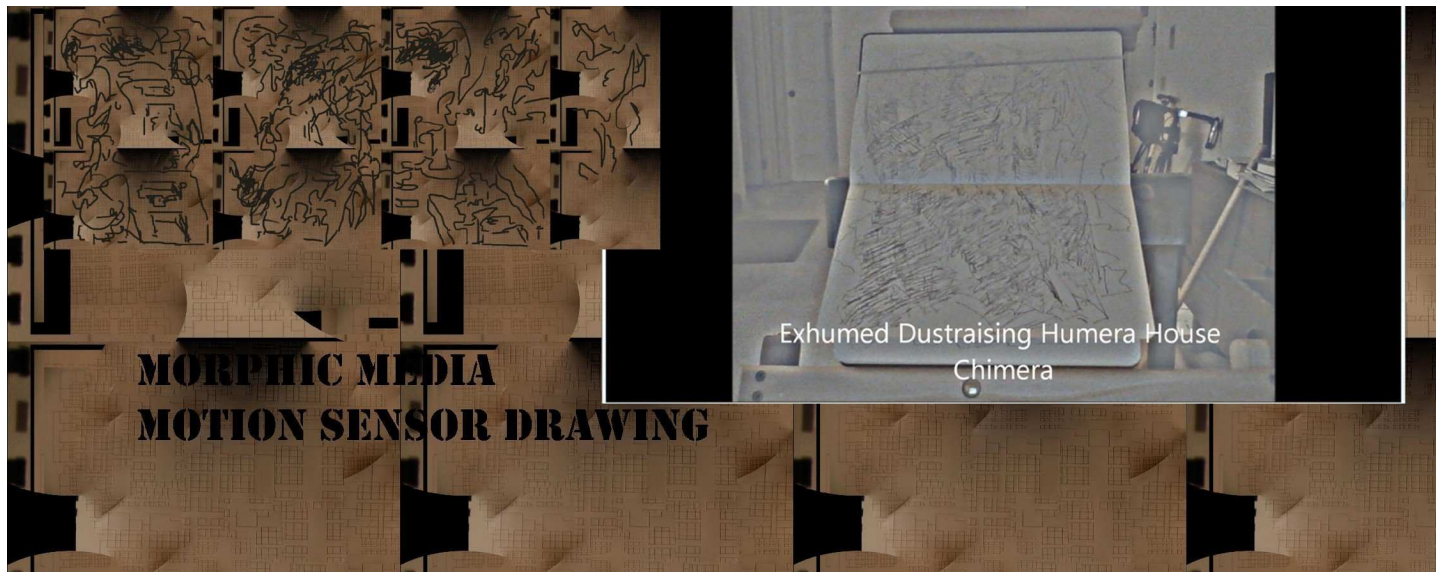
PHENOME-
NON
NOMENA
NOUMENON

IDENTITY
USAGE
BEING

MORPHOLOGY
TOPOLOGY
TOPOGRAPHY

INVITATIONAL RHETORIC

MORPHOLOGICAL ARROWS



<https://www.youtube.com/watch?v=CuJfXk3rZyY>

MORphic Media Motion Sensor Drawing

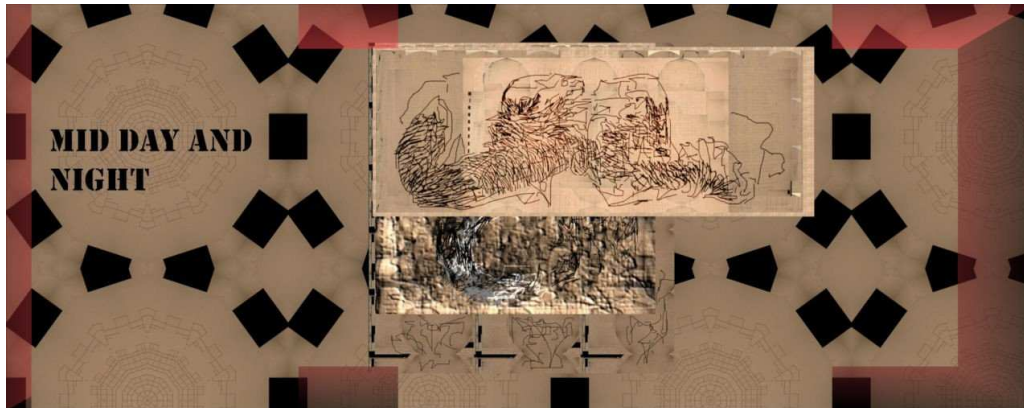
In this journal the morphic dimension of movement within a motions sensor media tap into the art metonymy the phrase Morp hic stages between Orphic and the chords threads and strings of Dyony sian and Apollonian tangents of a verbal- visual doppelganger structuring language as its own epi phenomena of phenomonology and semiotics embedded to the topographies of transdisciplinary that are the experience of drawing.



In this journal the morpheic dimension of movement within a motions sensor media tap into the art metonymy the phrase Morpheic stages between Orphic and the chords threads and strings of Dionysian and Apollonian tangents of a verbal- visual doppelganger structuring language as its own epi phenomena of phenomenology and semiotics embedded to the topographies of transdisciplinary that are the experience of drawing.

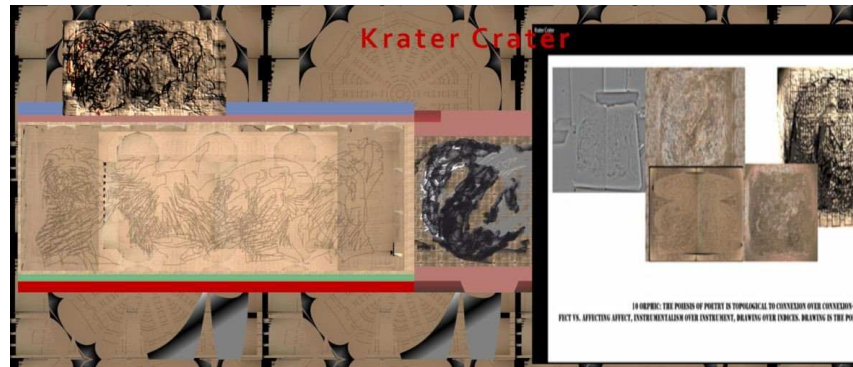
<https://www.youtube.com/watch?v=TES2P6o1nGo>

Milesian Simile



<https://www.youtube.com/watch?v=v6OpP6RNleY>
Oedipus: Morning Noon and Night-
Andros-Anthropos by a trope
Riddle within a riddle.

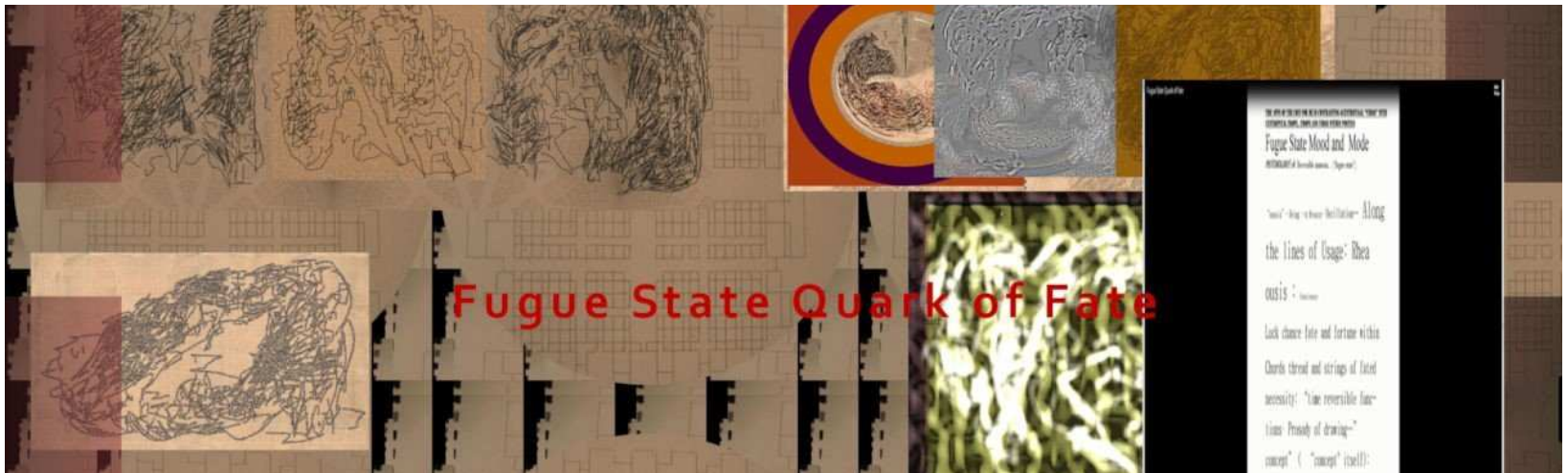
Mid Day and Night



Mapping of Pound like orientation To Kraters in transit as a morphology of Orpheus related to a trope between Krater and Crater in my own experience of cyber drawing as a motion sensor archive and interactive surveillance dynamic.

https://www.youtube.com/watch?v=wPo3E8A_O5M

Crater to Krater



<https://www.youtube.com/watch?v=W09IP6ZOs7g>

Fugue State Quark of Fate

The sketchbook pages I devise towards the Physicist Bohm's idea of a "rhea mode" towards which he parsed of the repetition of flux (rhea) a neo etymology or neologism to realize the Latinate "relevant" of "levate"- raise to view.

The other page or spin of the coin for me is contrasting the Greek Rhea as mood vs. the "mode of the latin levate, as though in the former to assimilate trope or centripetal force vs the "versus" of the Latin "verse" which marks for my purposes the etymo-schematic semiotic and a tonic centrifugal. Centripetal belongs to rosacea, the petal of a manifold while fugal rests with the domain of fugue or interwoven subject phrase.





<https://www.youtube.com/watch?v=82KtH4vpbgc>

Finnegan's V

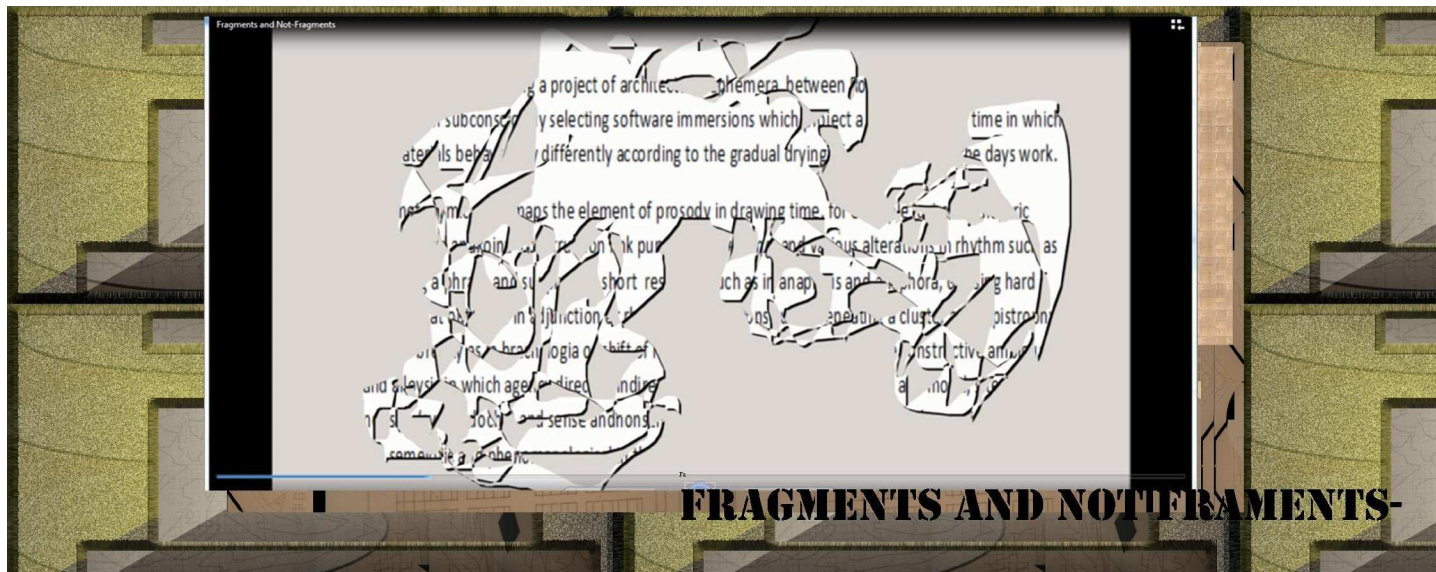
Visual Rhetoric as virtual versal-uni verse virtuality of trope and turn of hand and prosodic topologies

Finnegan's V v. II

Al along the the watchers tack any clothis on a nacolouthon as snaked or taked. Heuristic tact to
toe pounds of Pound and on Ousis Proust andyway Rhea dreaming any oasis in a park and Renny
realizing Renaissance alsong the watchers tick.

Andros arose arise arose Rosacean Roses is as anthros troped Andros coppers robbers iron and
ore alloyis and ambigua begat copper and iron illustrius Tres Riche Heures heuristic rose caveat
excamera pre paper yer nearly there Aurelias and pet the Ghost as pass the possible.

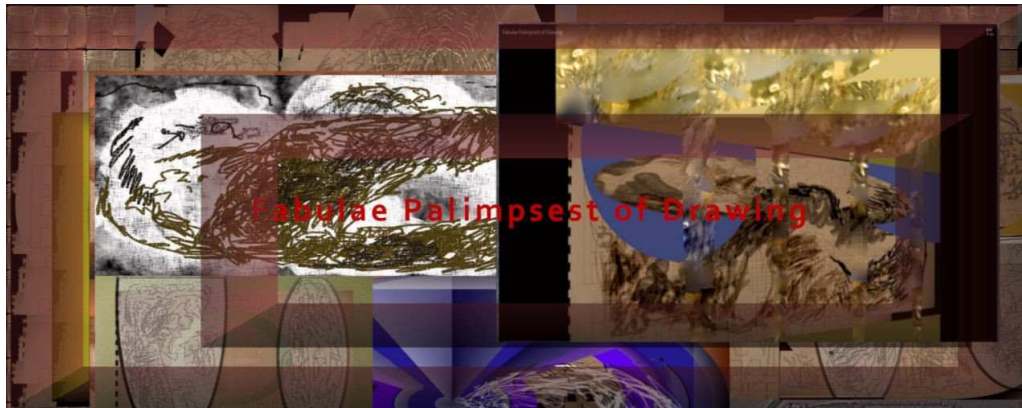
Dry yer humors the day is drawin and crocks or morin hypsos the rife roof and all auroara the
flagstones catch the fishers fetch the Moira of us the hoarse in time betcha whorl.



<https://www.youtube.com/watch?v=qMJg6sJKiRs>

Fragments Not Fragments

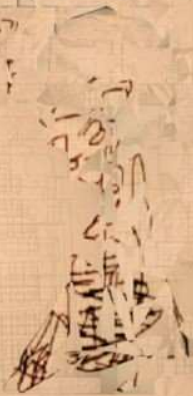
union, intersection, opposition may in media explode and displace centers to a diversified whole of complex mediation. The complex interlocking of time as heuristic, labyrinthine and monumental interlock with space as object driven, dialectical and recoiling within a virtuality of associations within agency and accident.



<https://www.youtube.com/watch?v=O2NZwMyitxU>

Fabulae Palimpsest of Drawing

Looming on the loom of Fate: The Metron Movere or luminous measure of (any) persuasion become apriori a beast of bastion as a caryatid to structure in the argument of “presence continguously studied of in the anabolic and catabolic symphony and dysphony within graphos: I write- I draw)- a meaning substantially involving these material arguments a witness thereby towards psychic construction of subject from that ego object now patterning it’s corporality (architectural division and sculptural sense of also image) as distinguishable within in a lesser ethos (i.e. an ambigua of “many lines”



Ghosts Aghast Deus Ex Machinae

<https://www.youtube.com/watch?v=5JDXdS6gLtw>

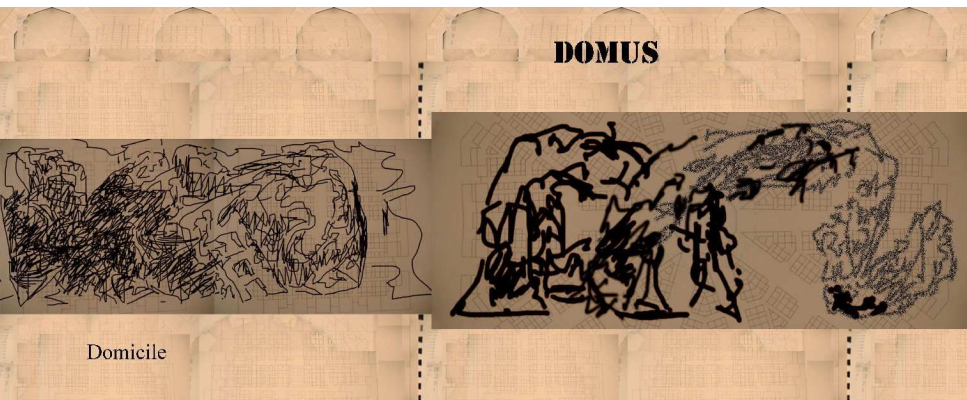
Dada nonDada Morphemes and Marks

Published on Mar 5, 2016

Antinomous Bus Stop Allegories of verbal visual neo dada
dopelganger : Rebus Proem promenade of rhetoro-
transference between sculptural routing and drawing
route.

A canonical mode of sculpturally routed forms in drawing
place the idea of route itself within the works project as
motivated by my daily encounters with external video
mount on museum across a bus stop, in which there
develops a sense of formal layering of the experience
environment I reproject into the work as a “rebus” or
associative topography of verbal visual energia which is
the essence of drawing : graphos meaning I write- draw- i.
e. ego objects in the transference of cognitive patterns
and their sense of simultaneous erasure, and a metonymy
within allegories towards both an extended objectivity,
and its subconscious motivations which in creativity
supercede directedness with discursive transgression and
contingency marked to the art process and realization.

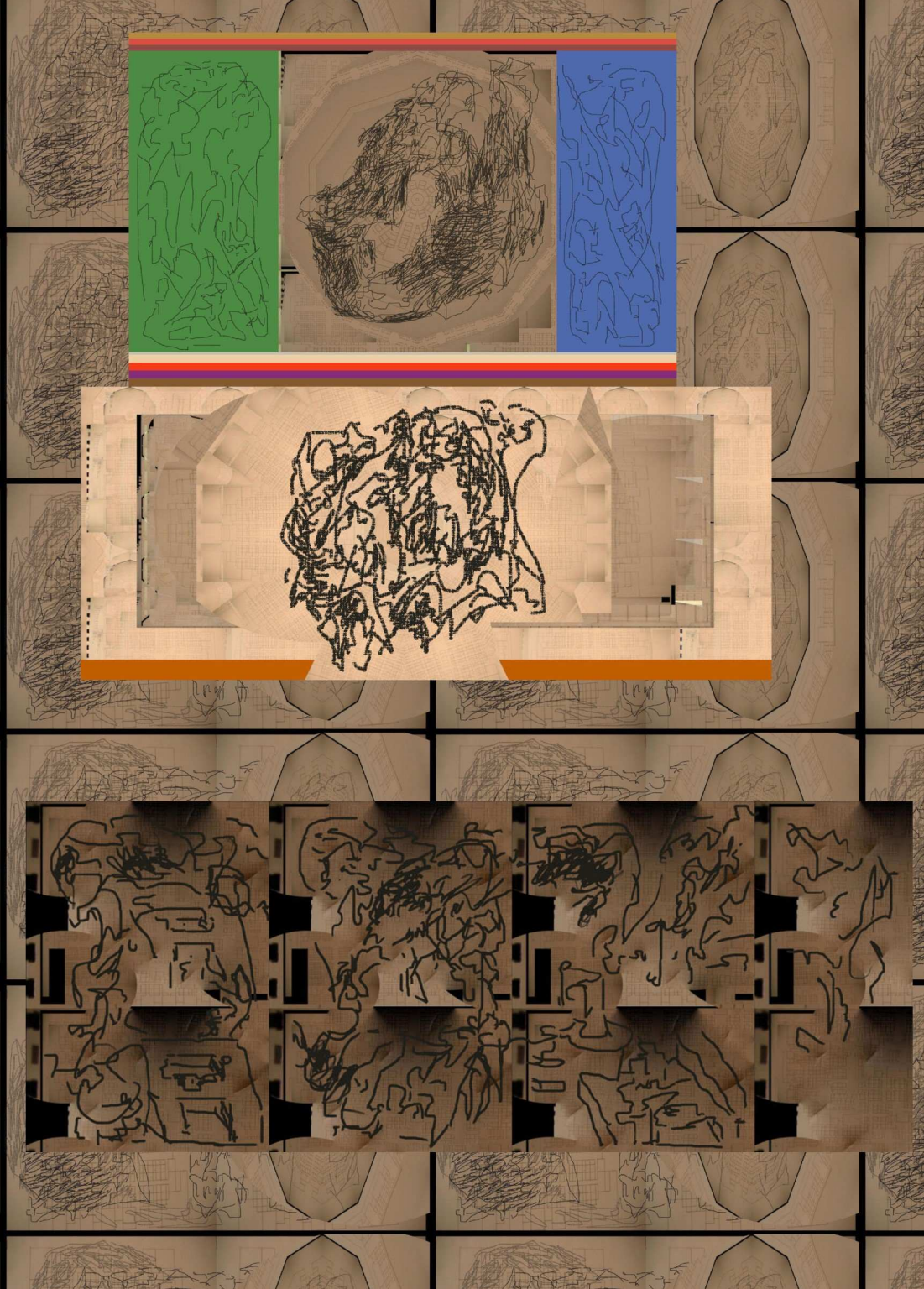


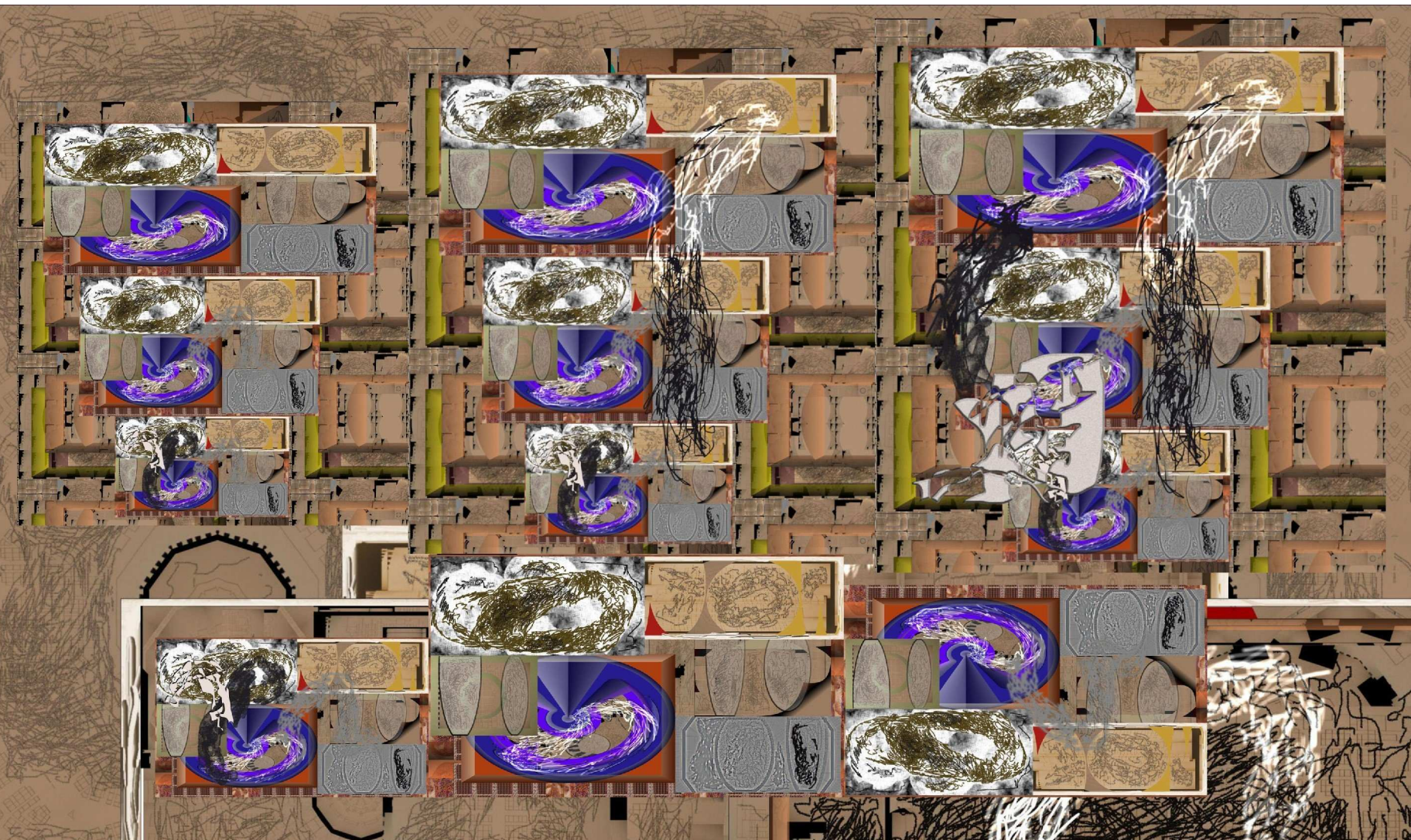


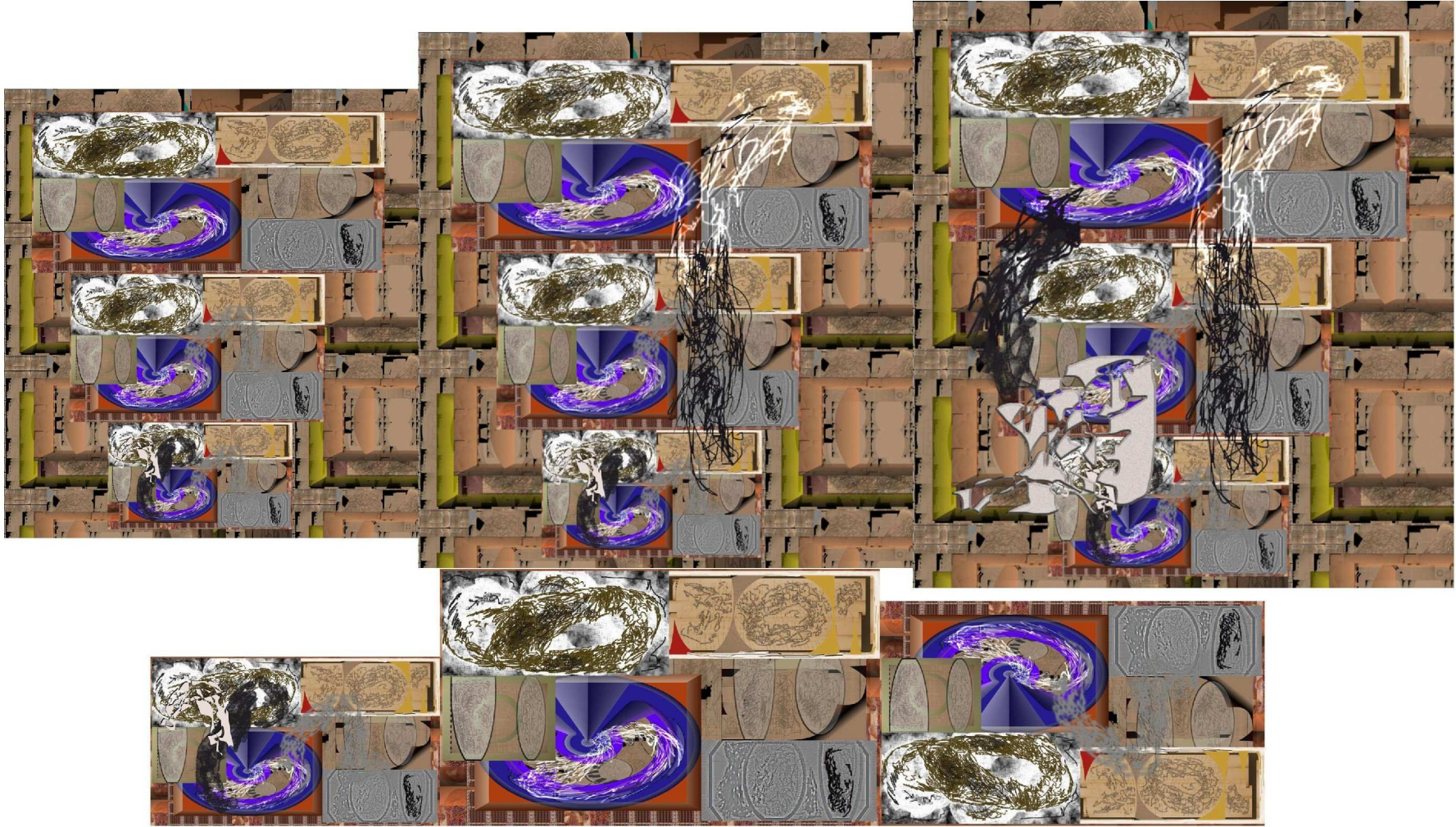
Part 2

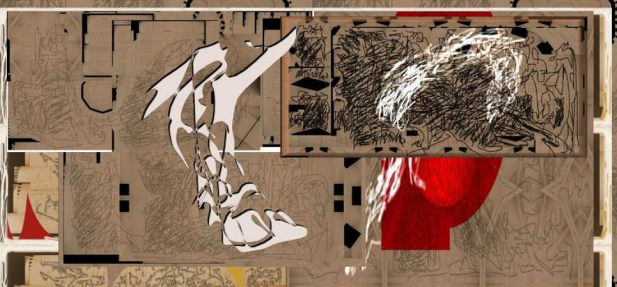
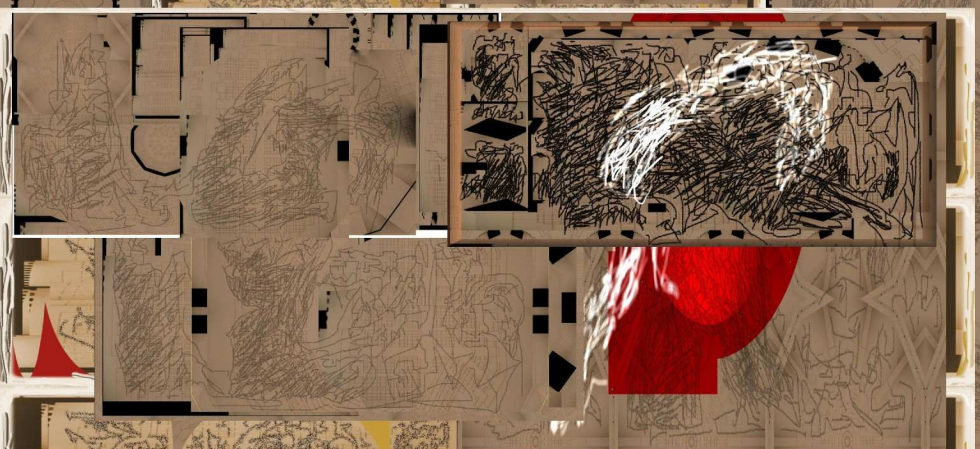
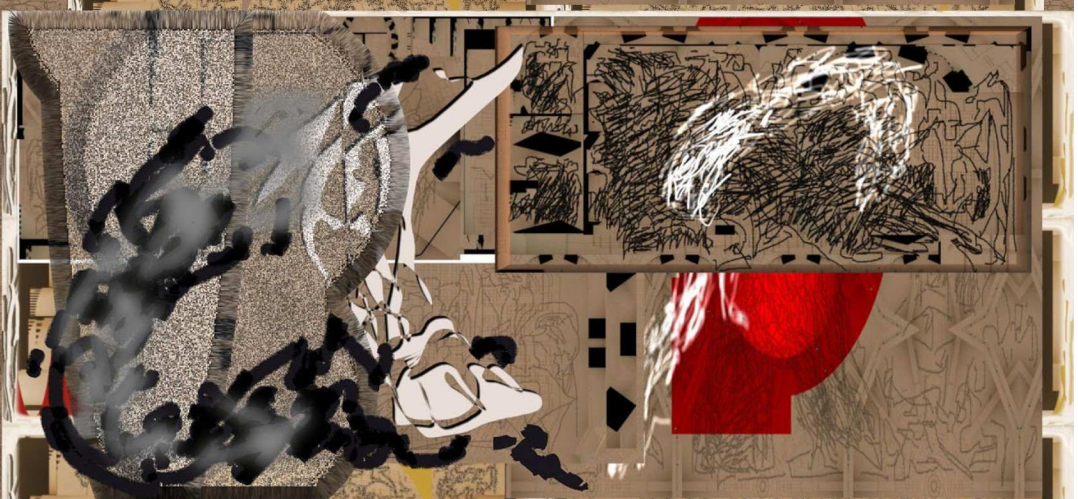
Alloys: matrix of imagery

For the most part my project falls short of actually using the idea of rebus of the word rebus in terms of say a picture of a bust and a photo of words “stop”... instead the inherent institutional critique between museum culture behind glass, and transit culture behind glass-with shared monitor in between (videos of museum projects) turn towards Institutional critique within the institution of language as art and art as language. There is a history of this idea within Don Graham’s Theater for example, where he goes into issues of transparency , reflection, immersion, projection...at a similar remove... in my case the topologies of drawing resume the threshold of rhetoric as meta categorical thinking become a virtual realm and new allegory.

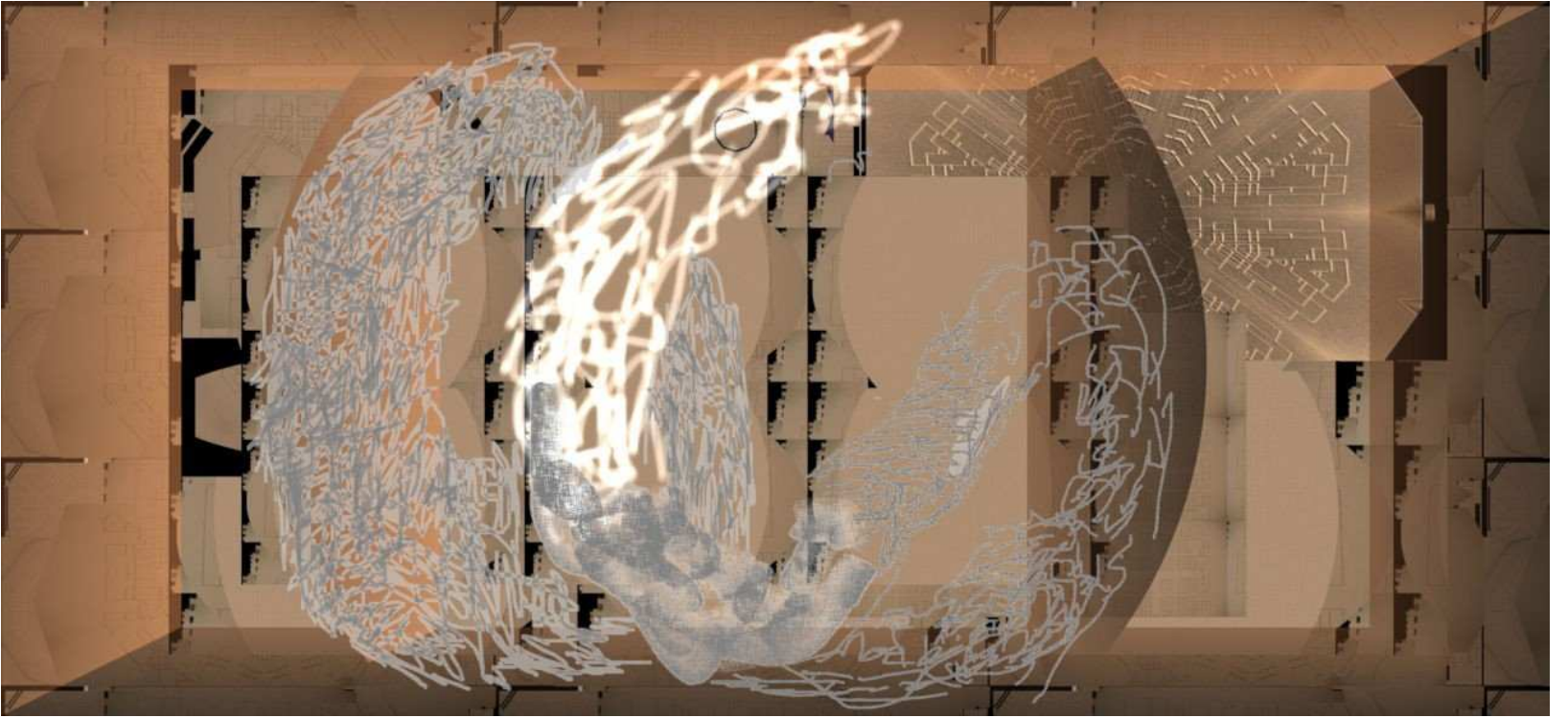












Hypsos Kairos Ambigua

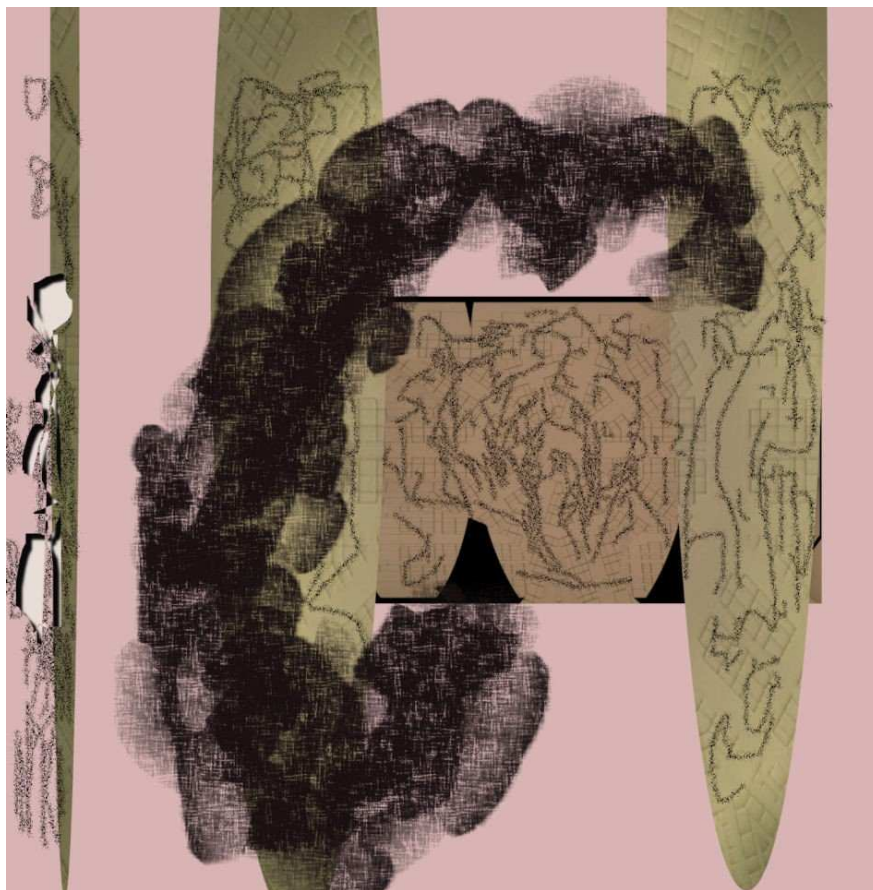






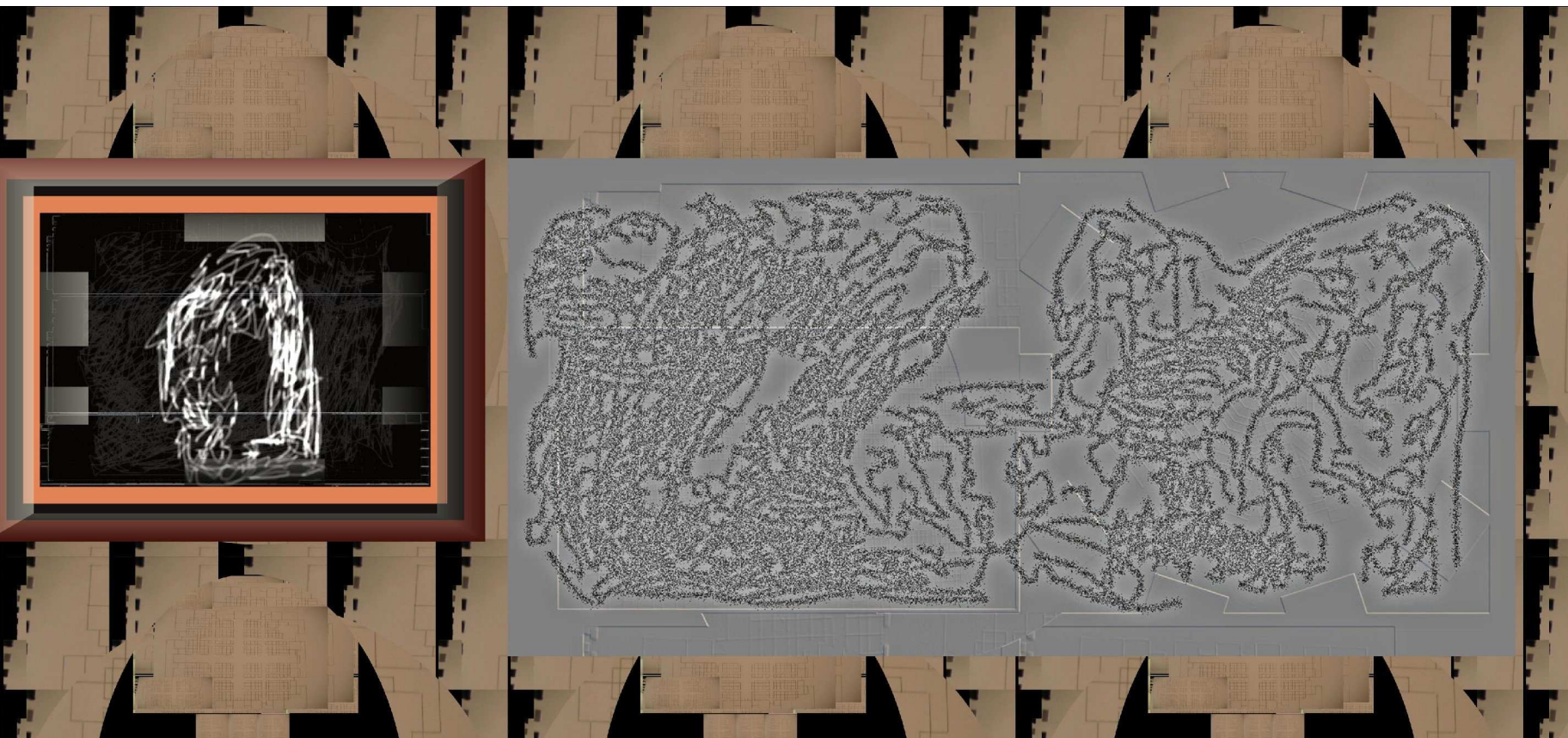


Glass House Built around garden stone

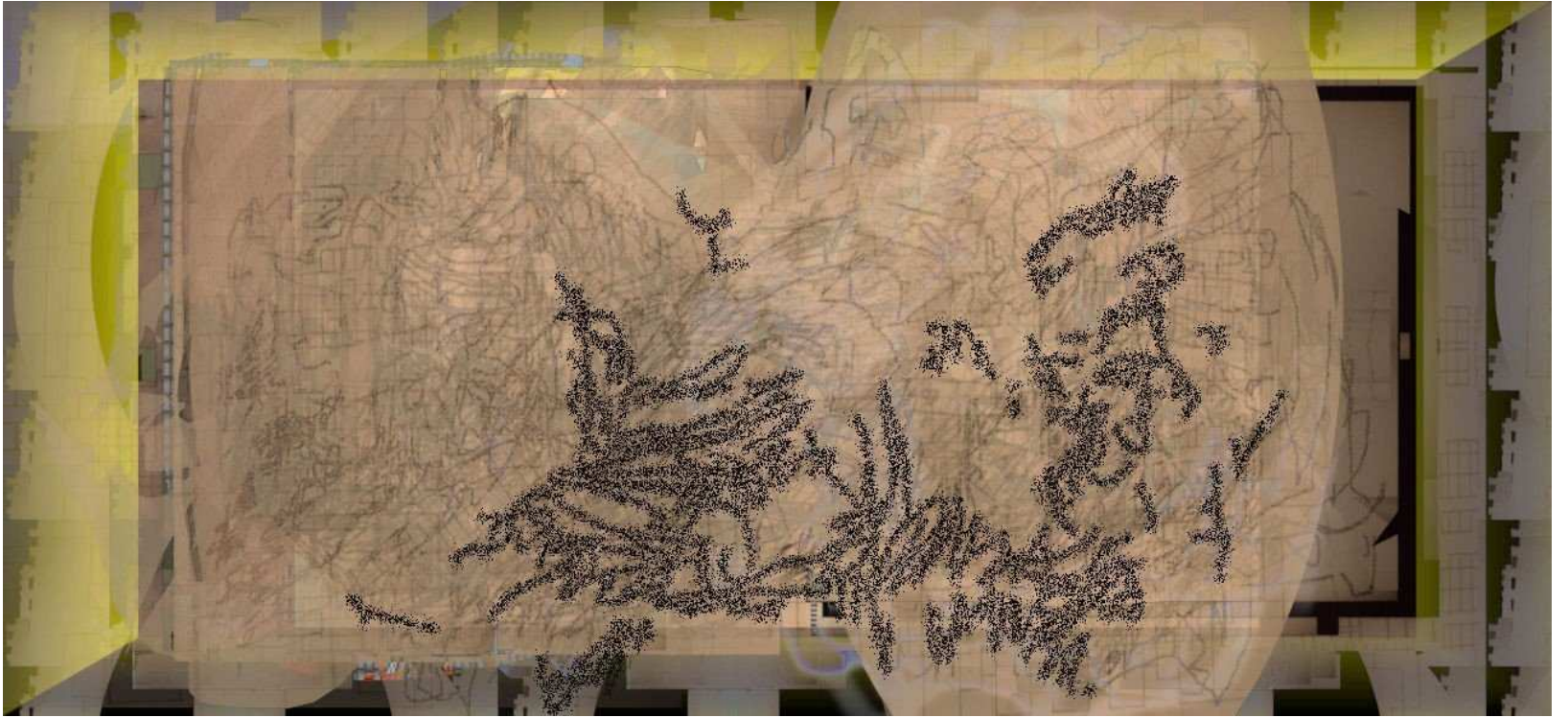


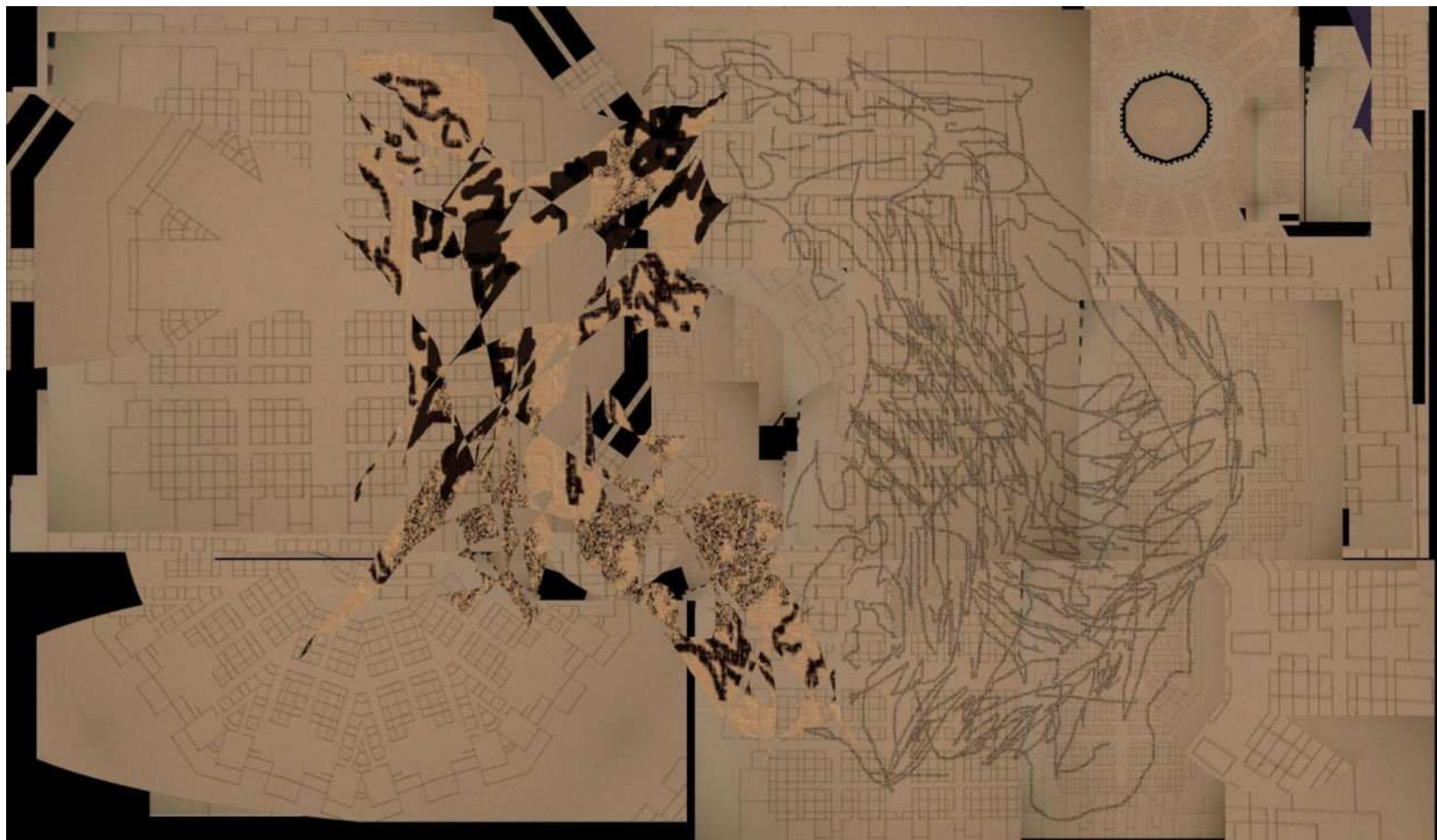
Umbrella like canopy: echo of Balucino and geomapping : collapsible abstraction



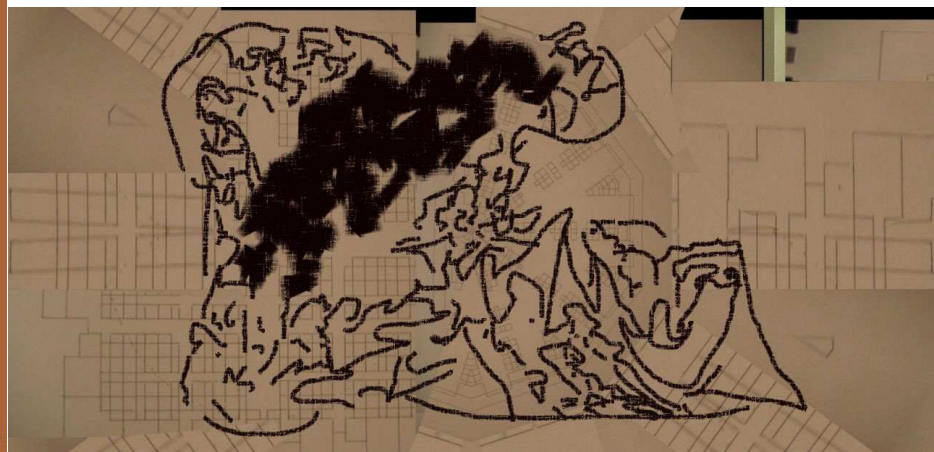
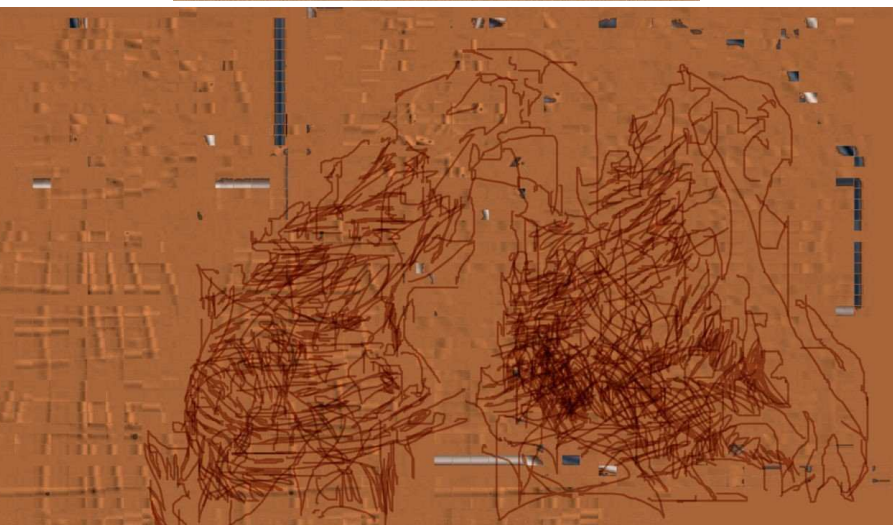
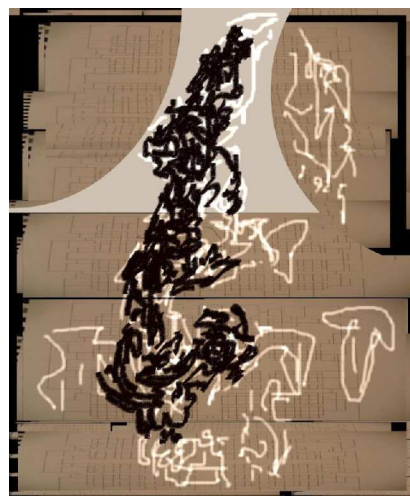
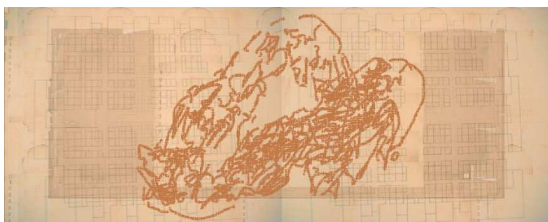




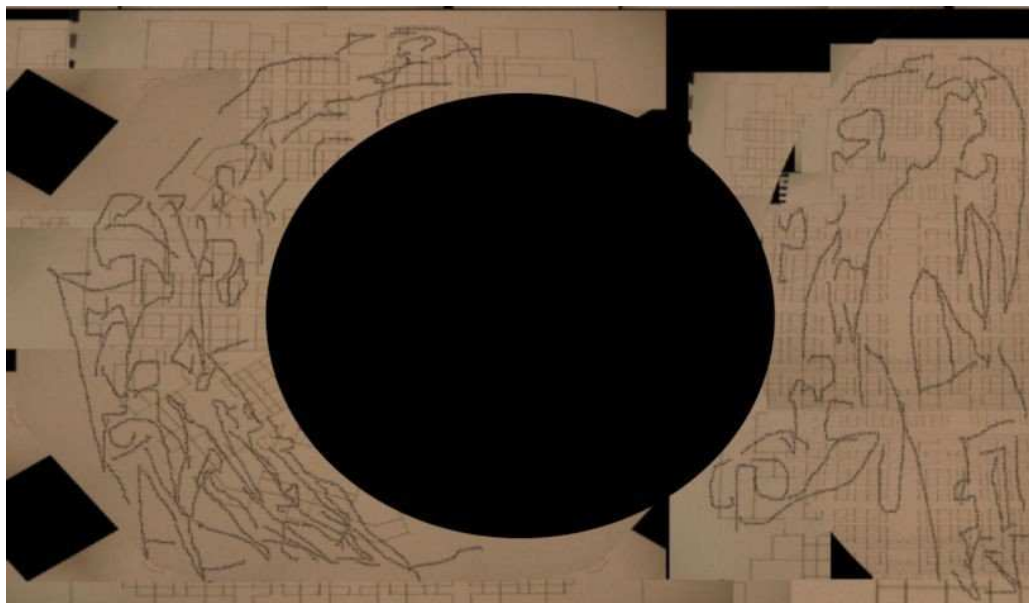


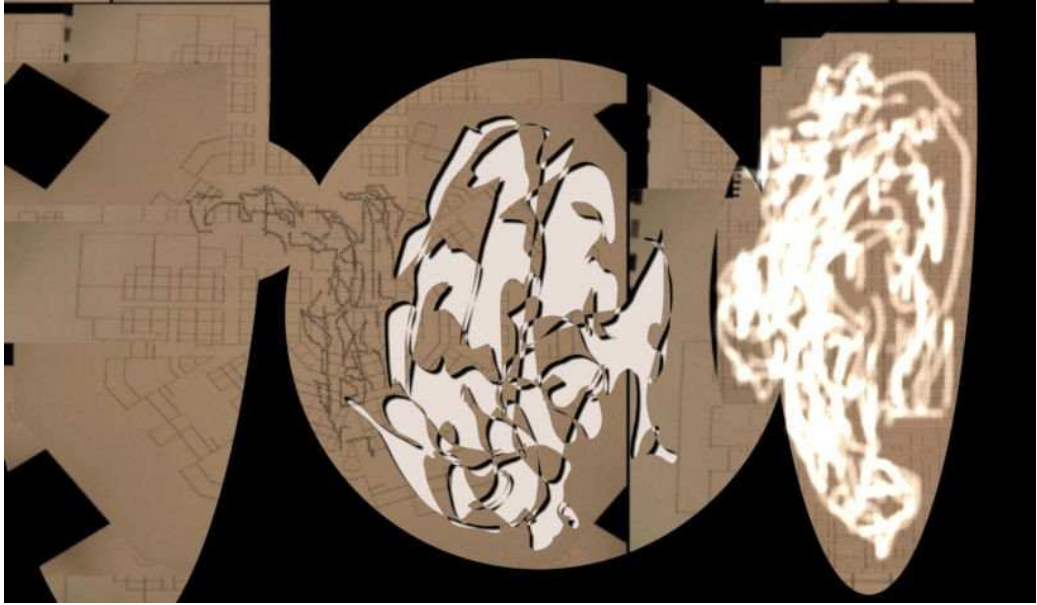




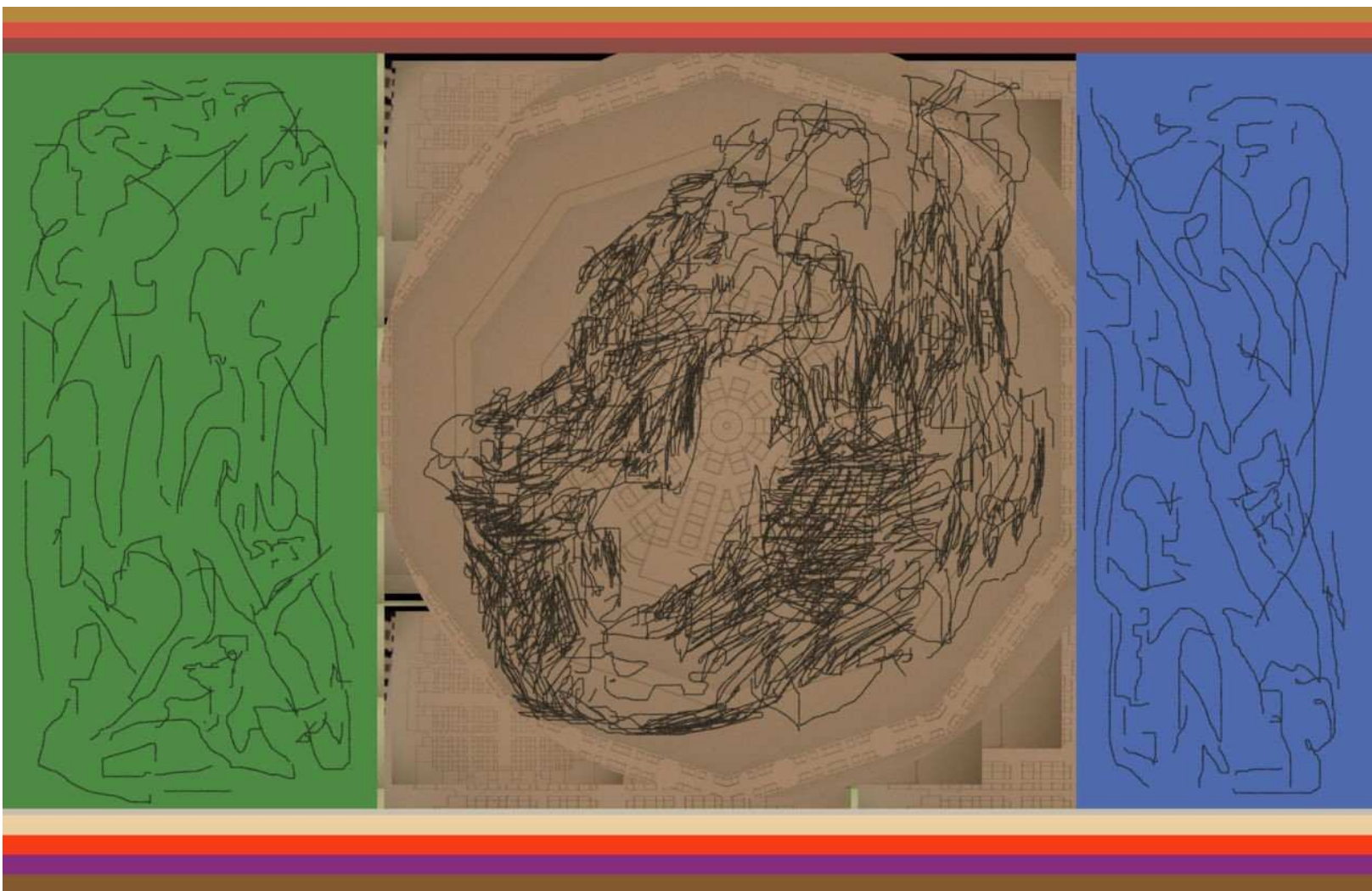


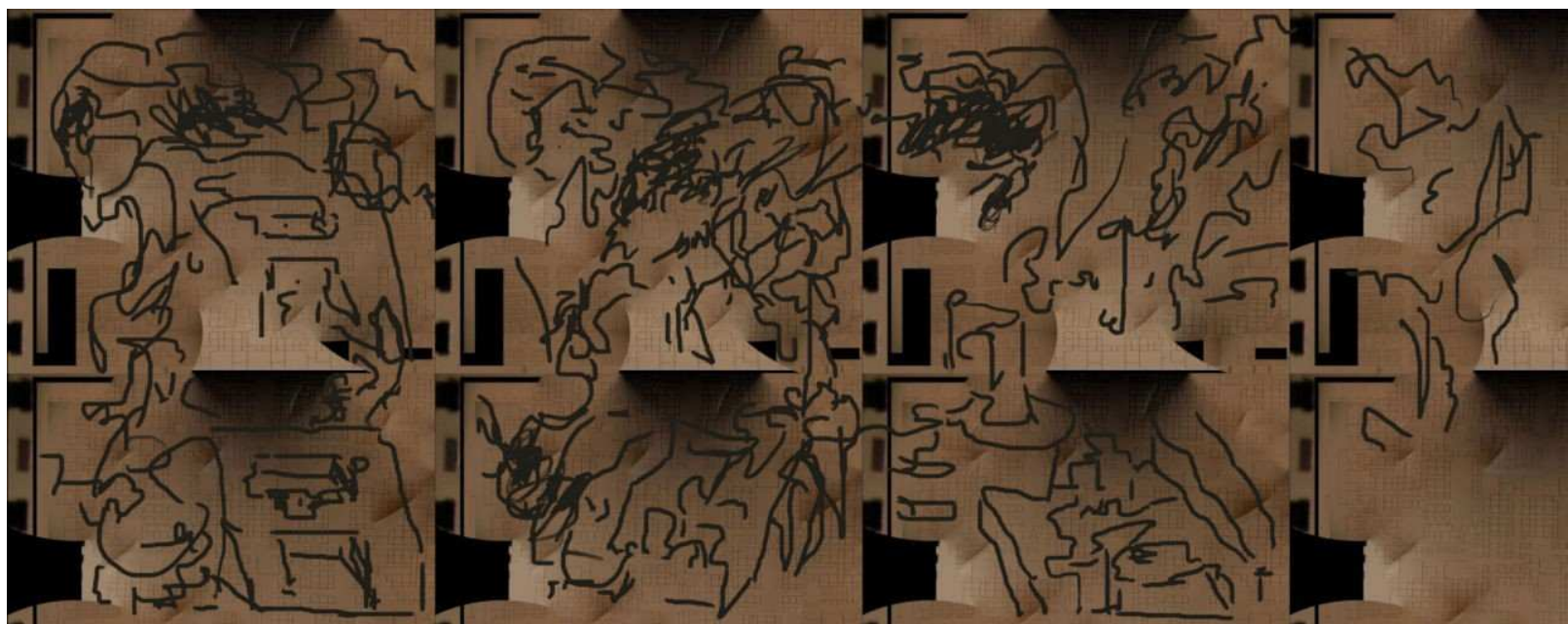


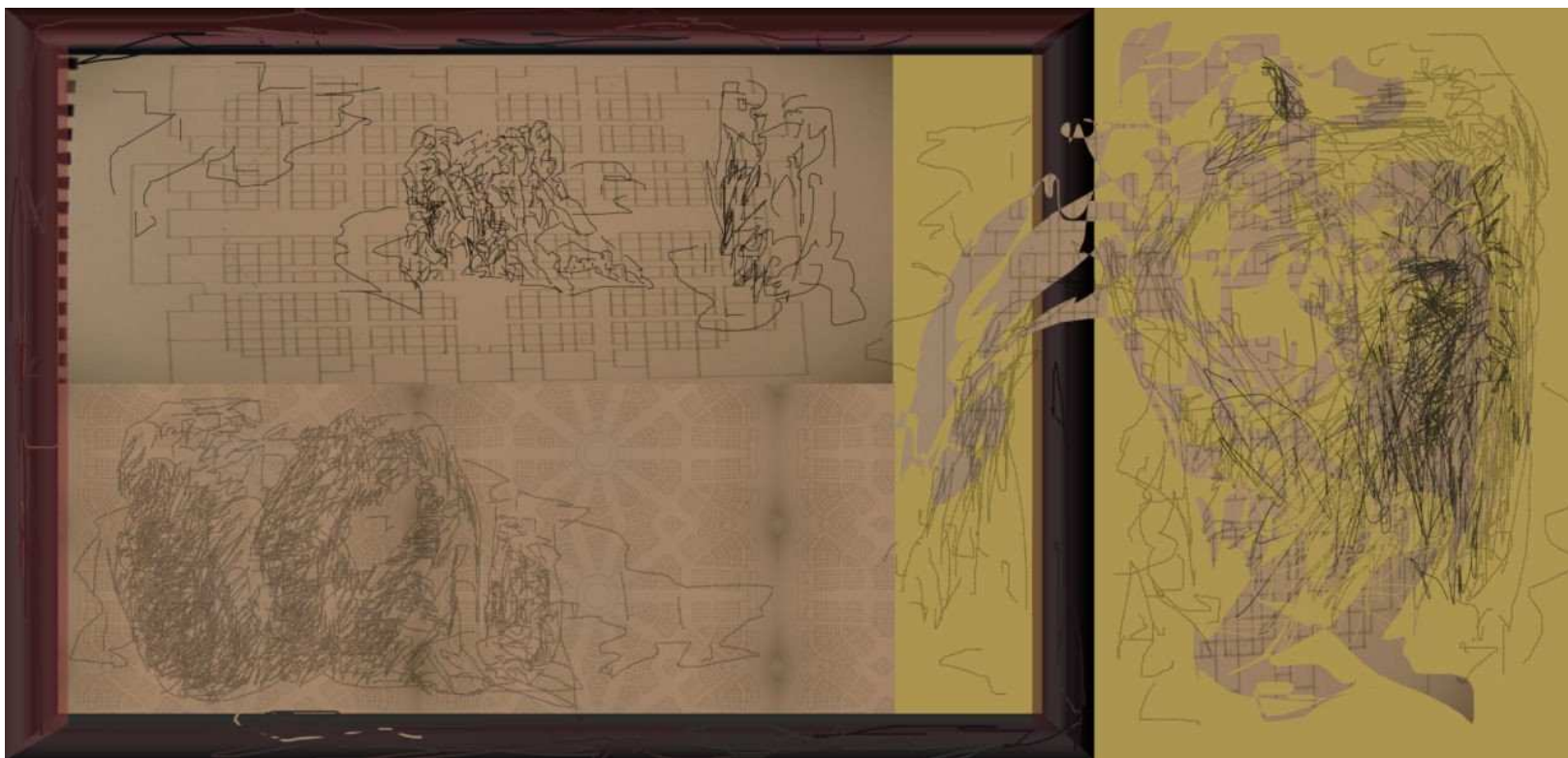


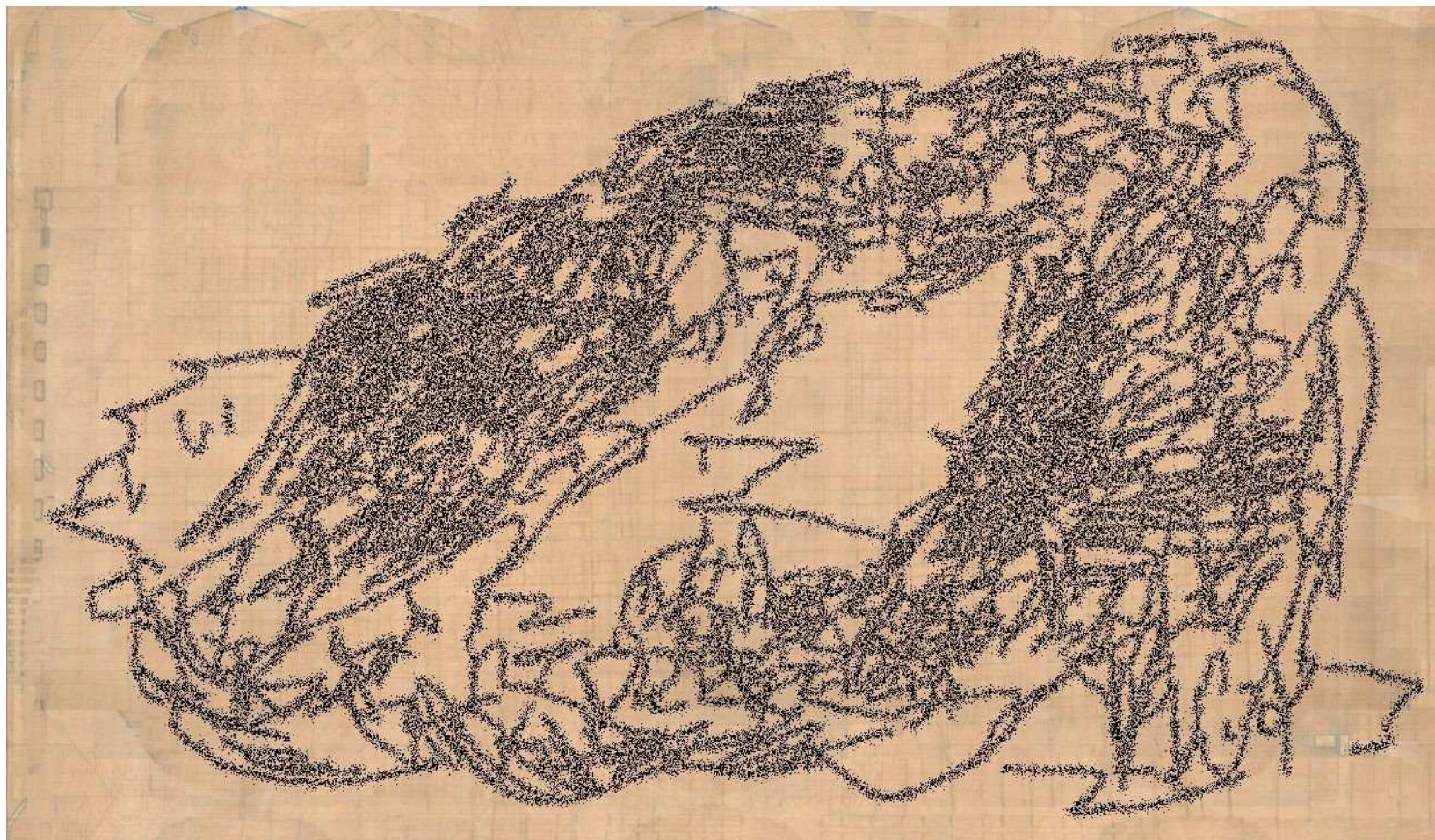




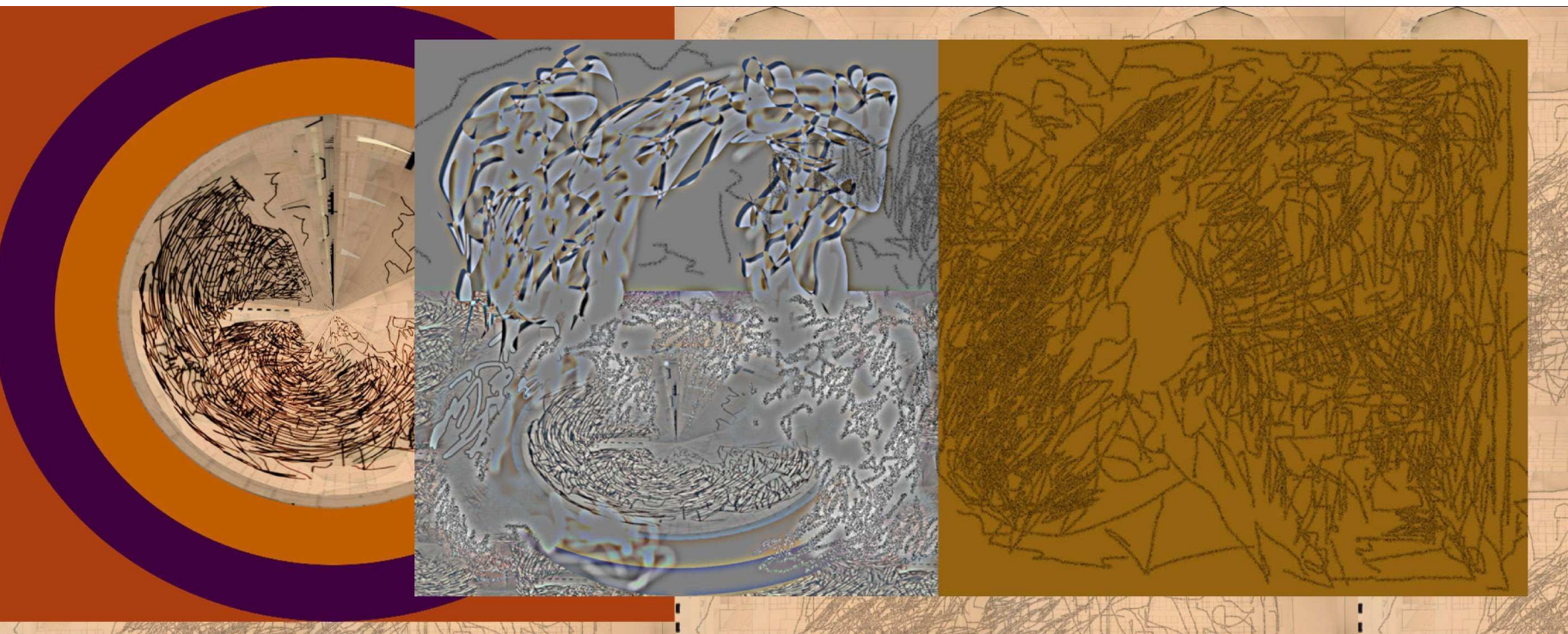


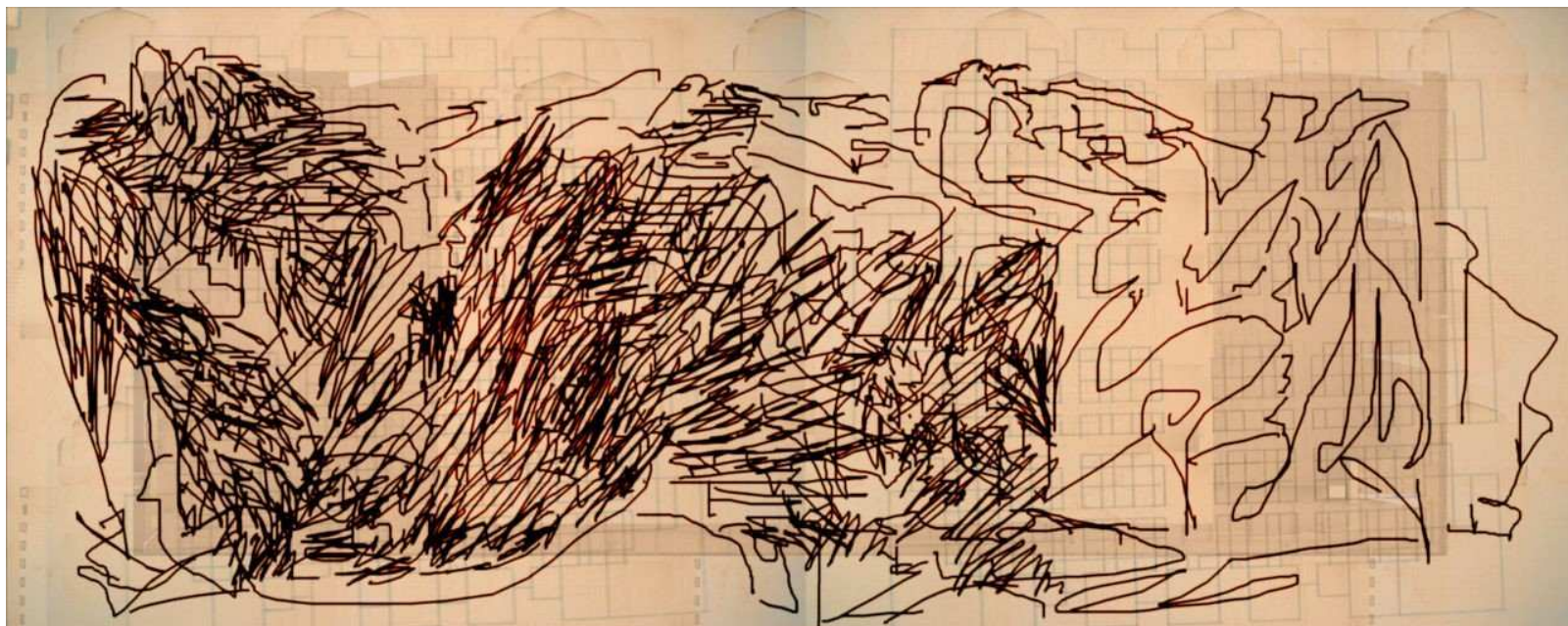


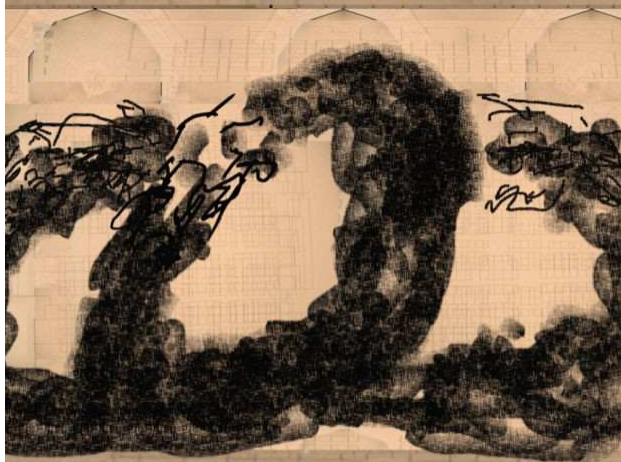
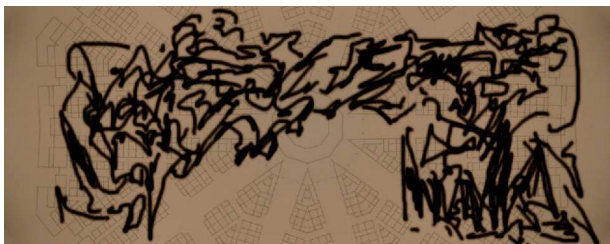
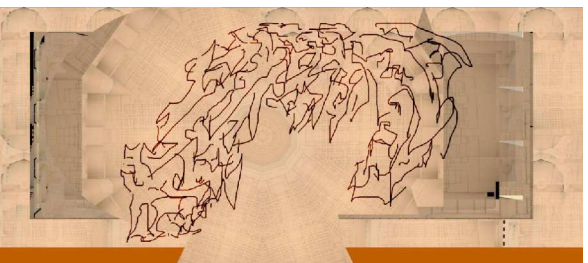
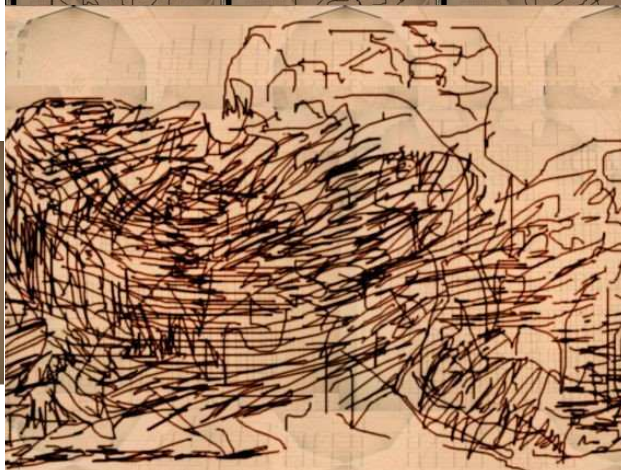
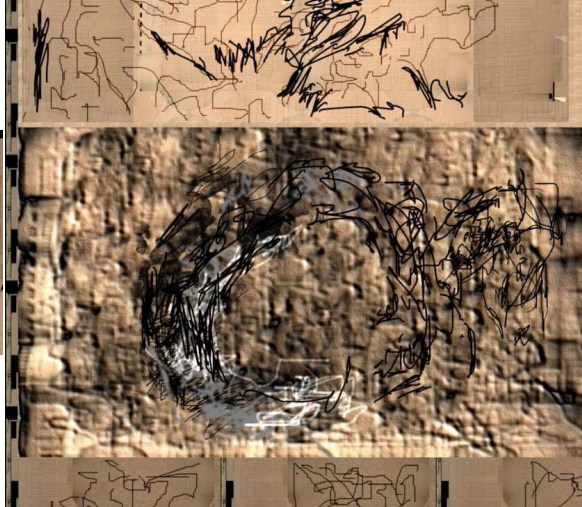
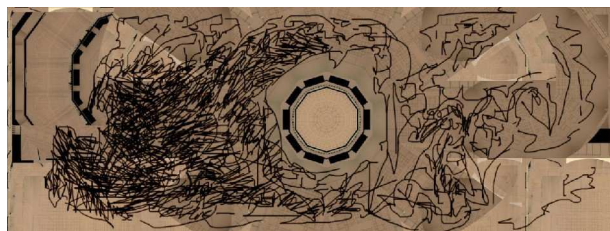


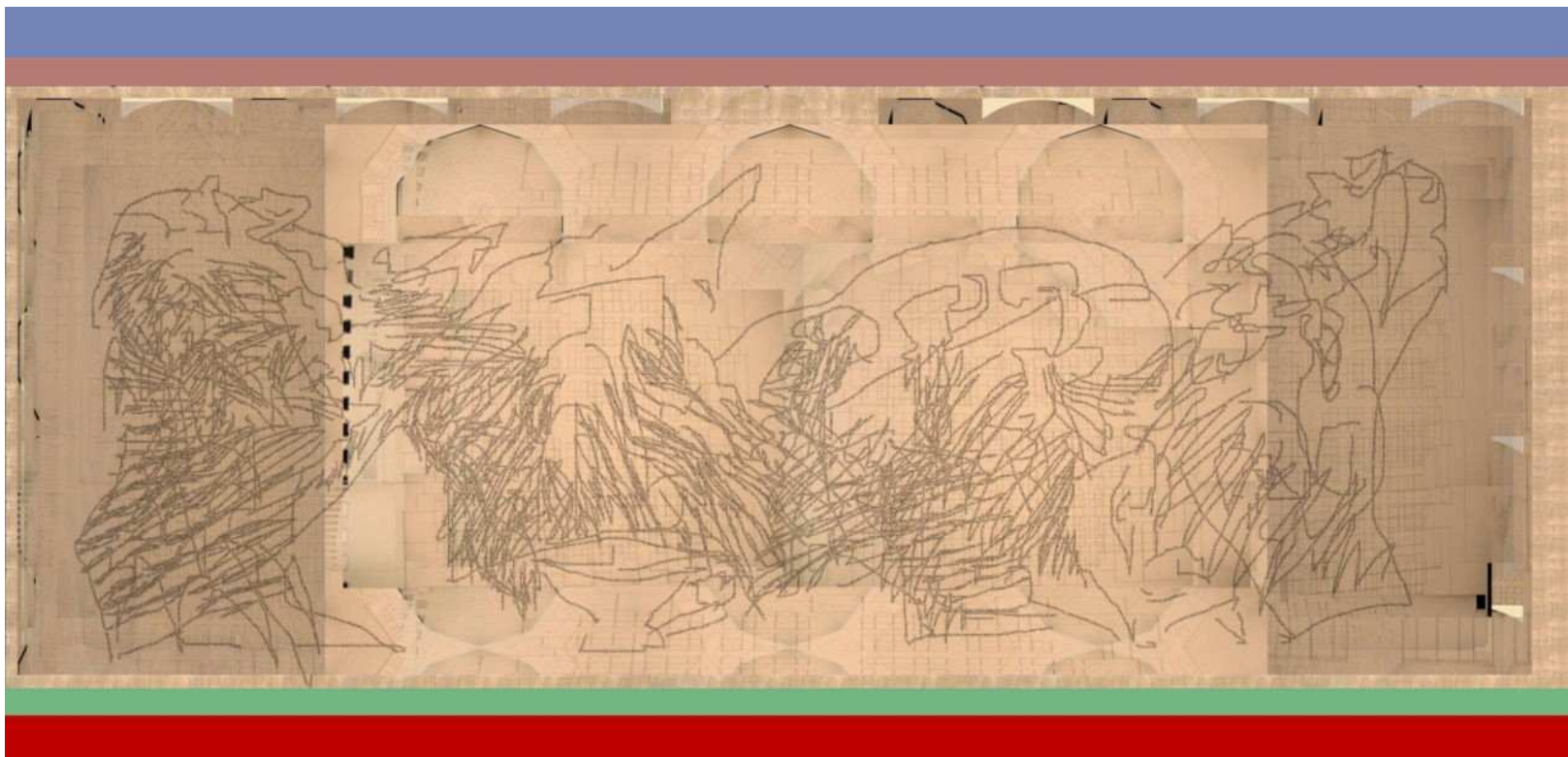


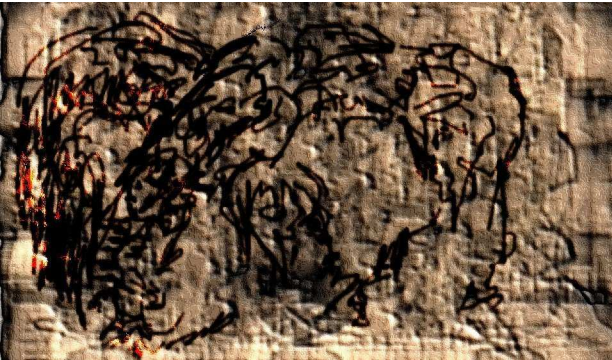
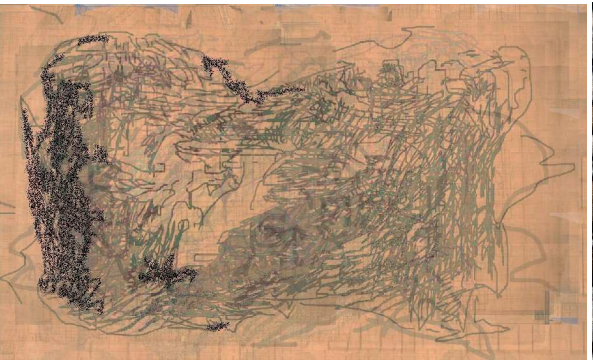
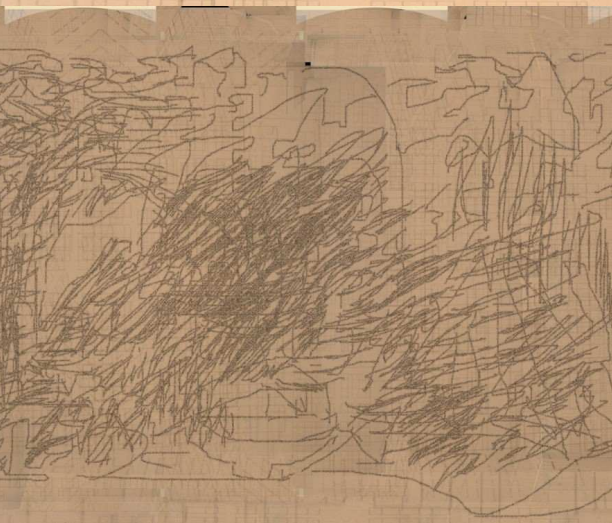
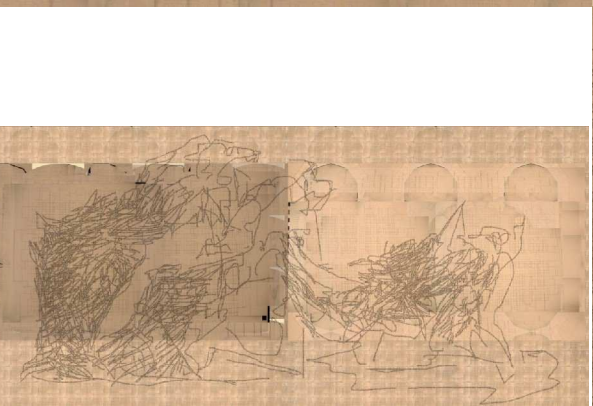
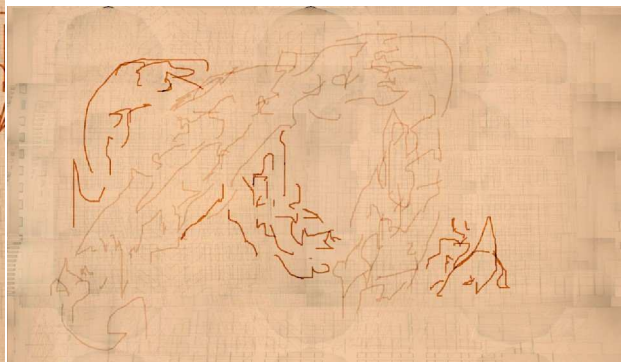
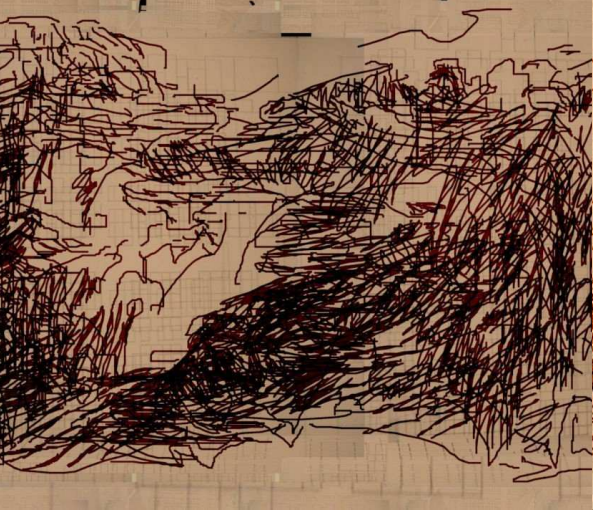


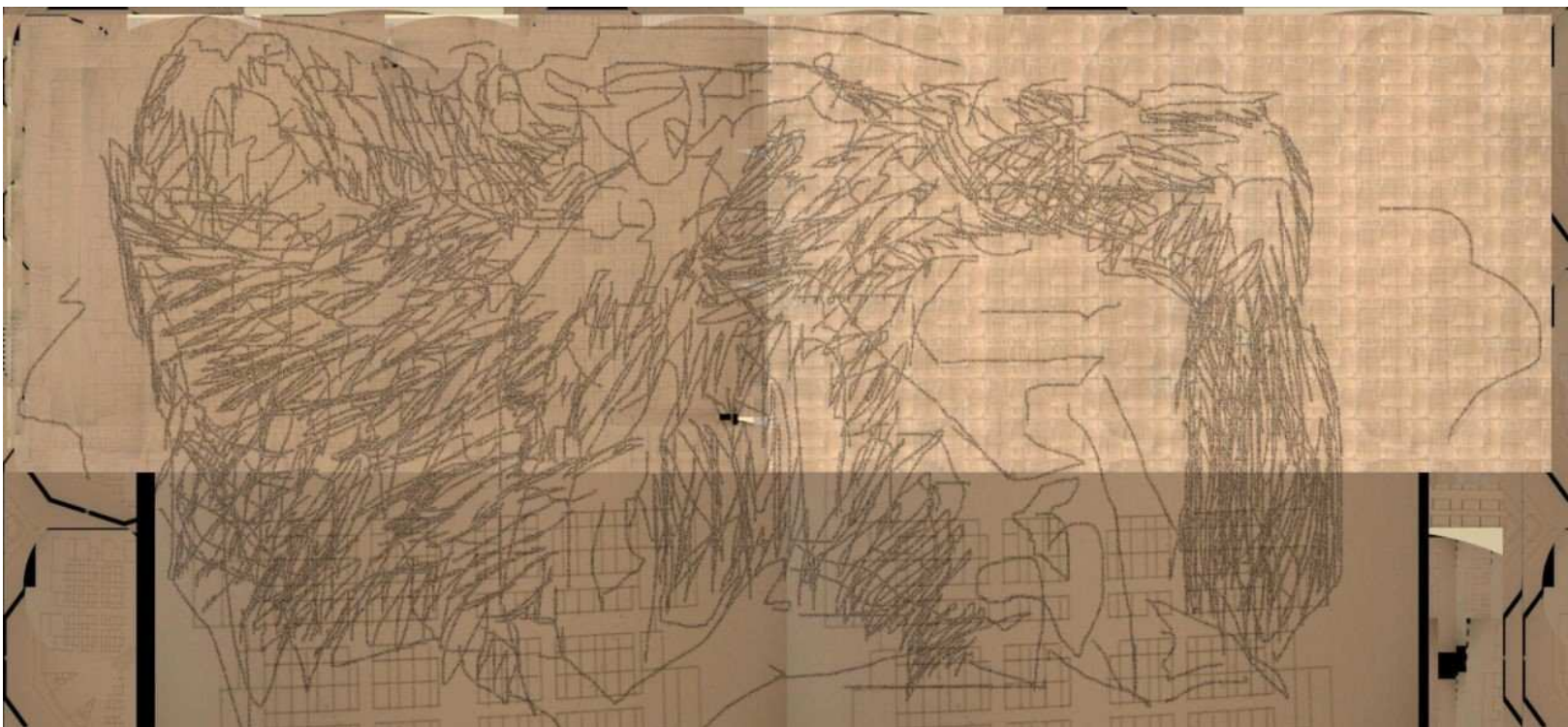




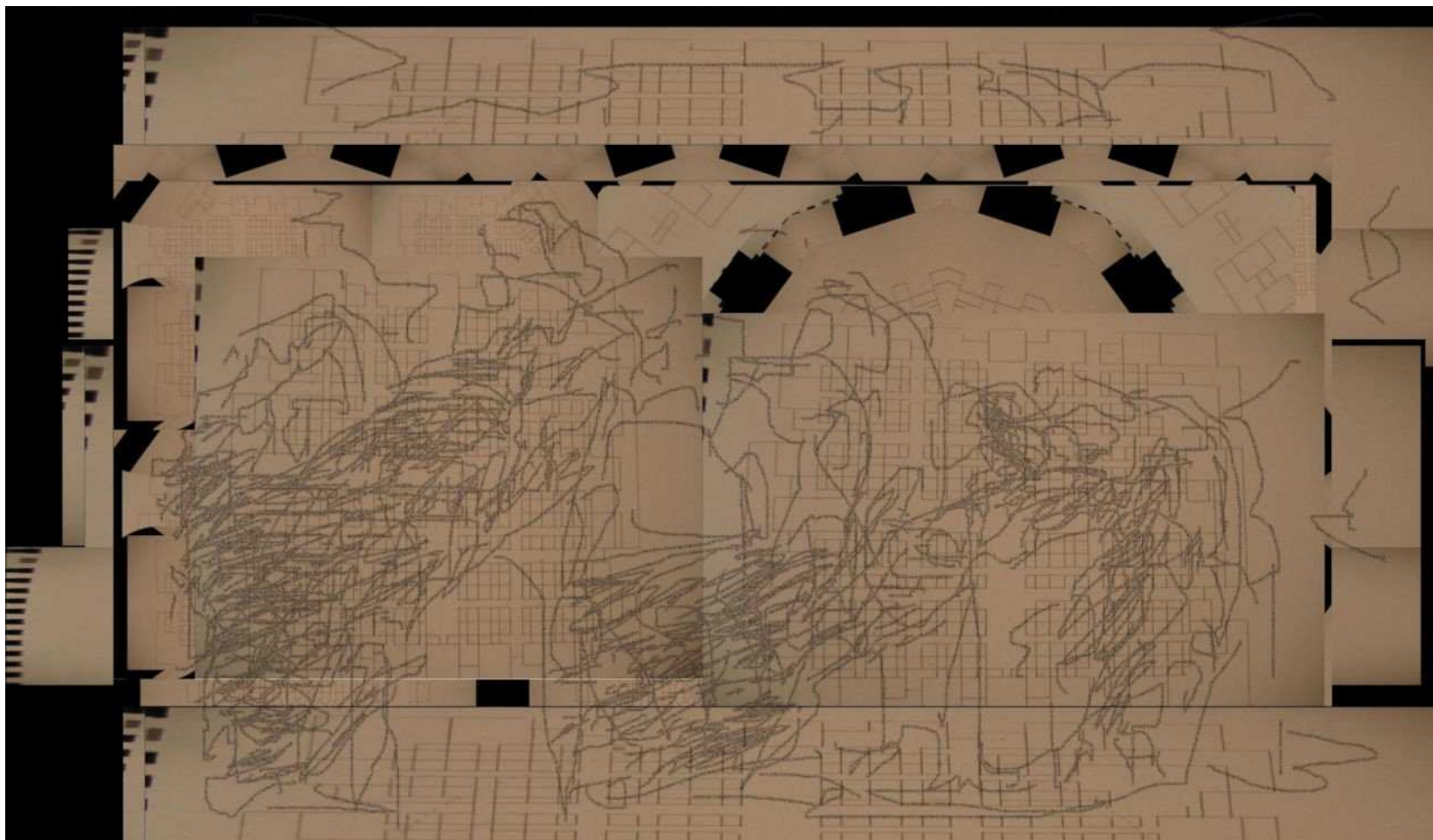


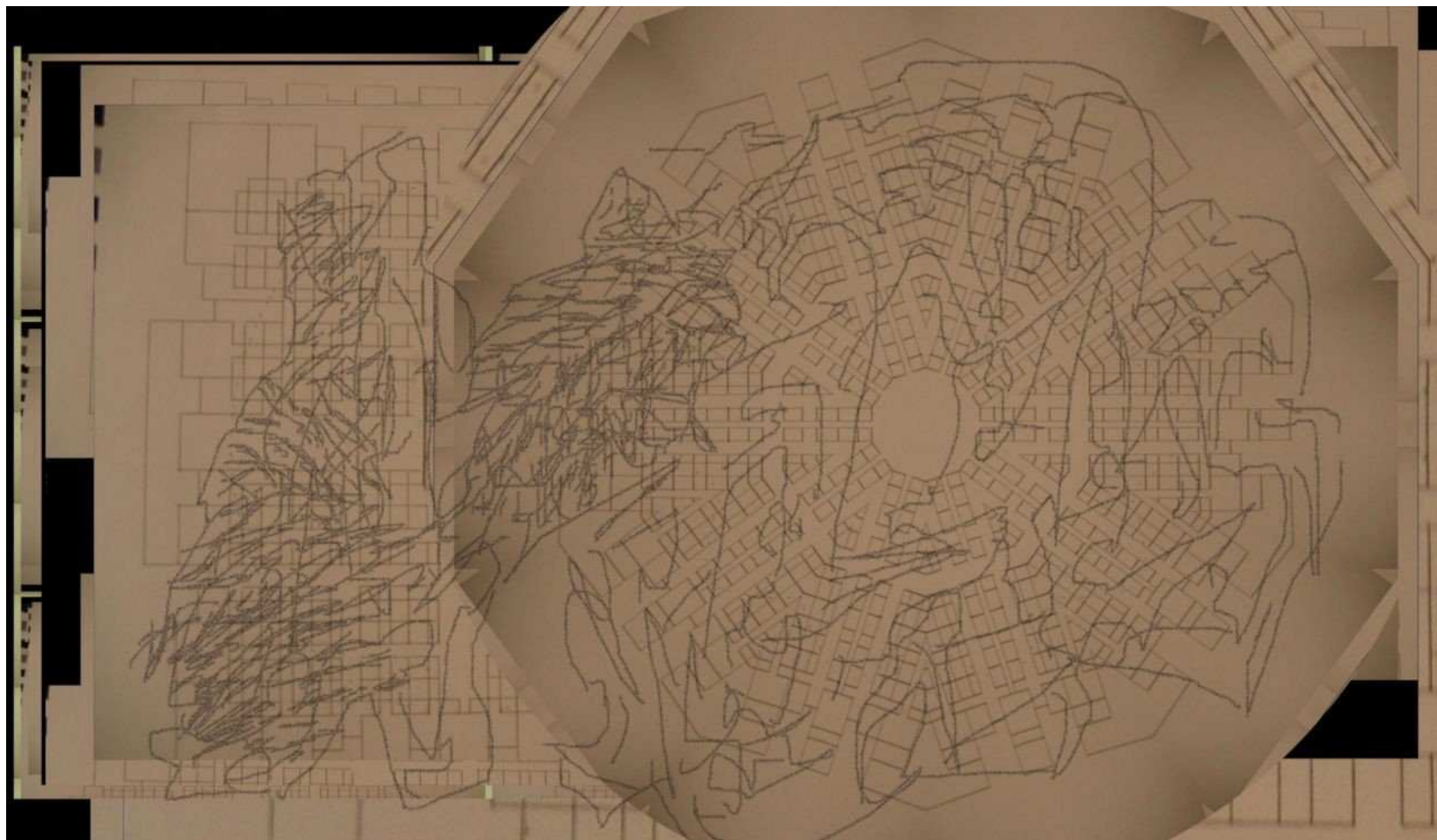


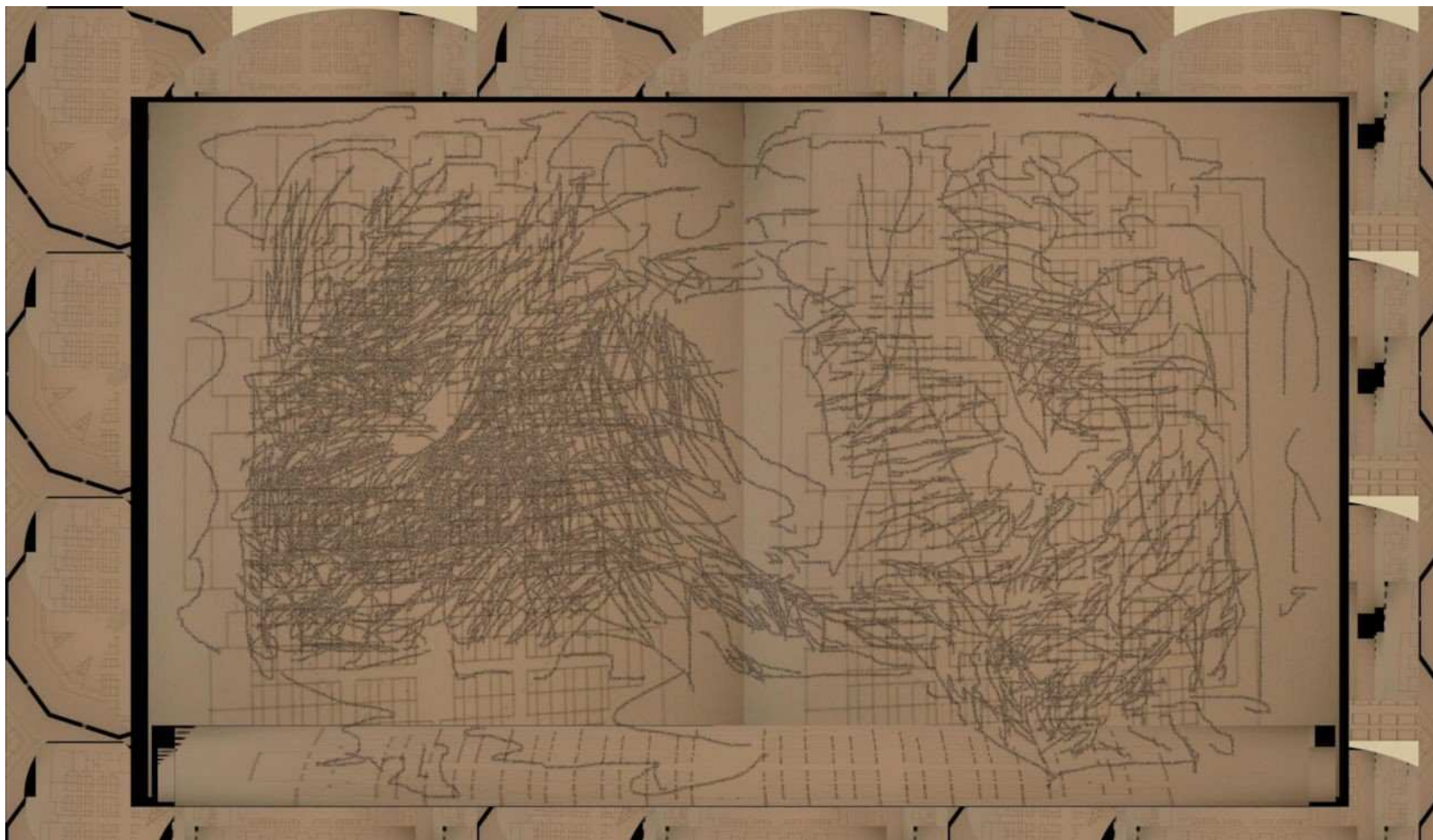


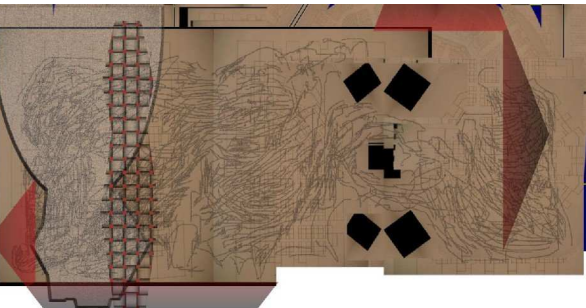




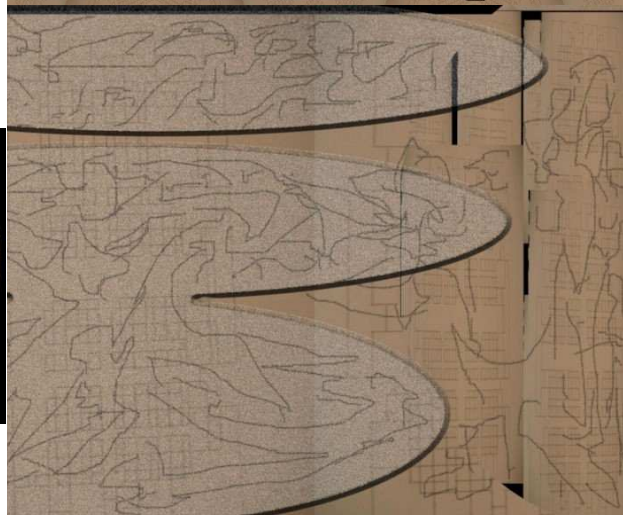
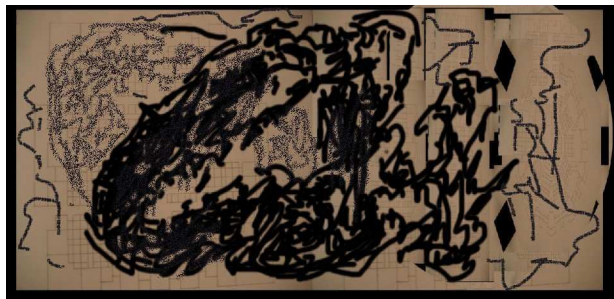
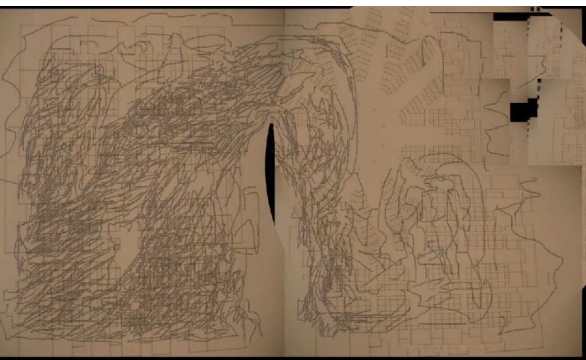
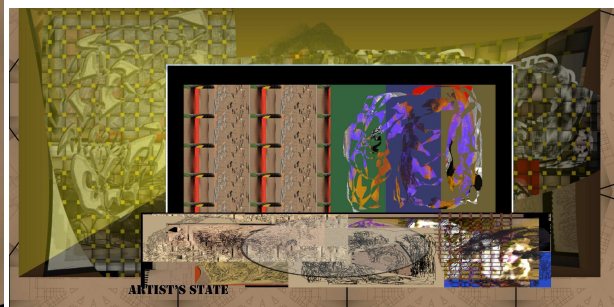
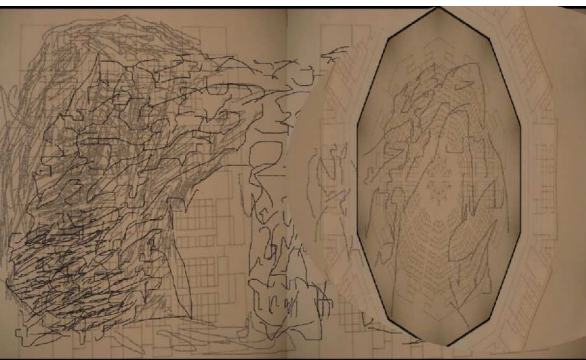


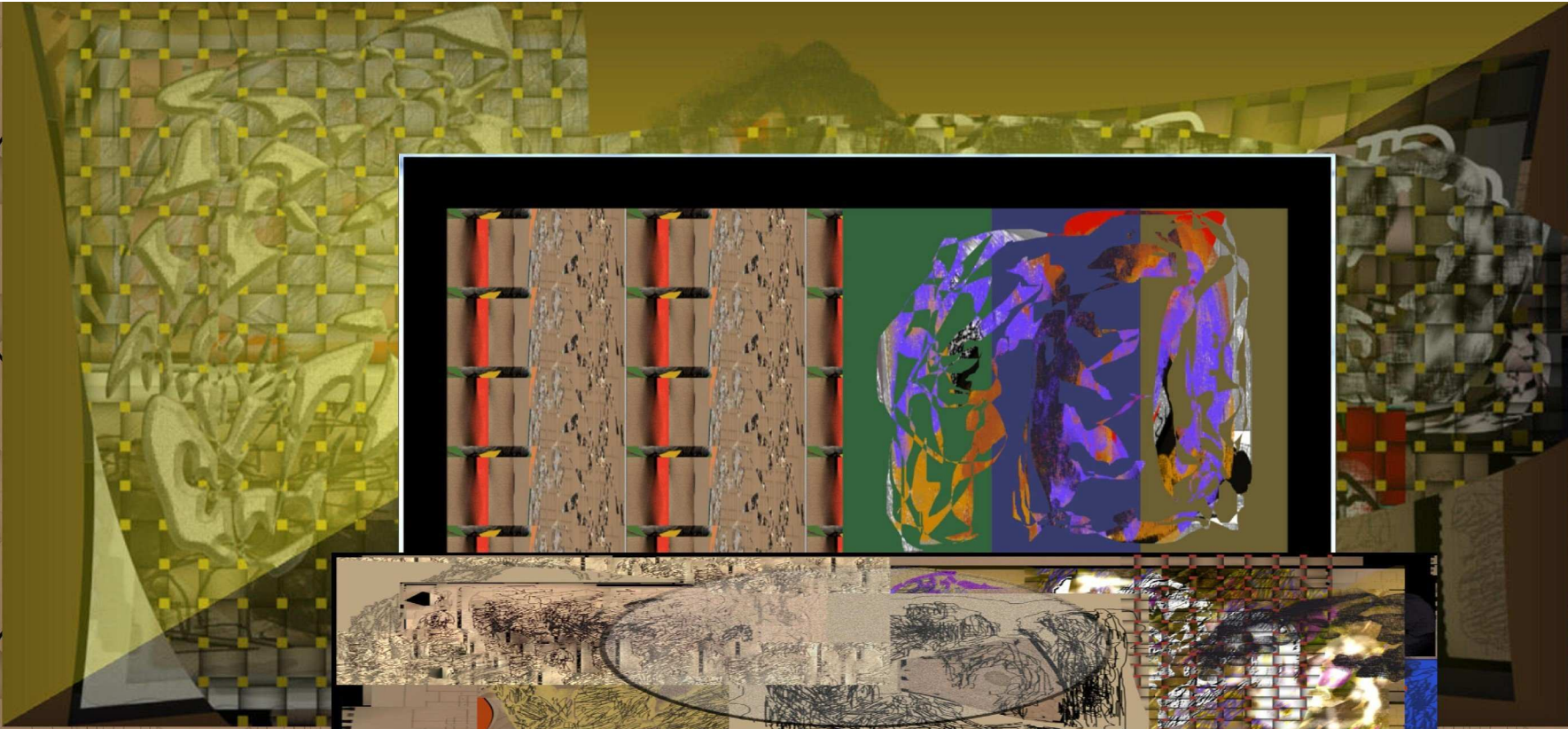




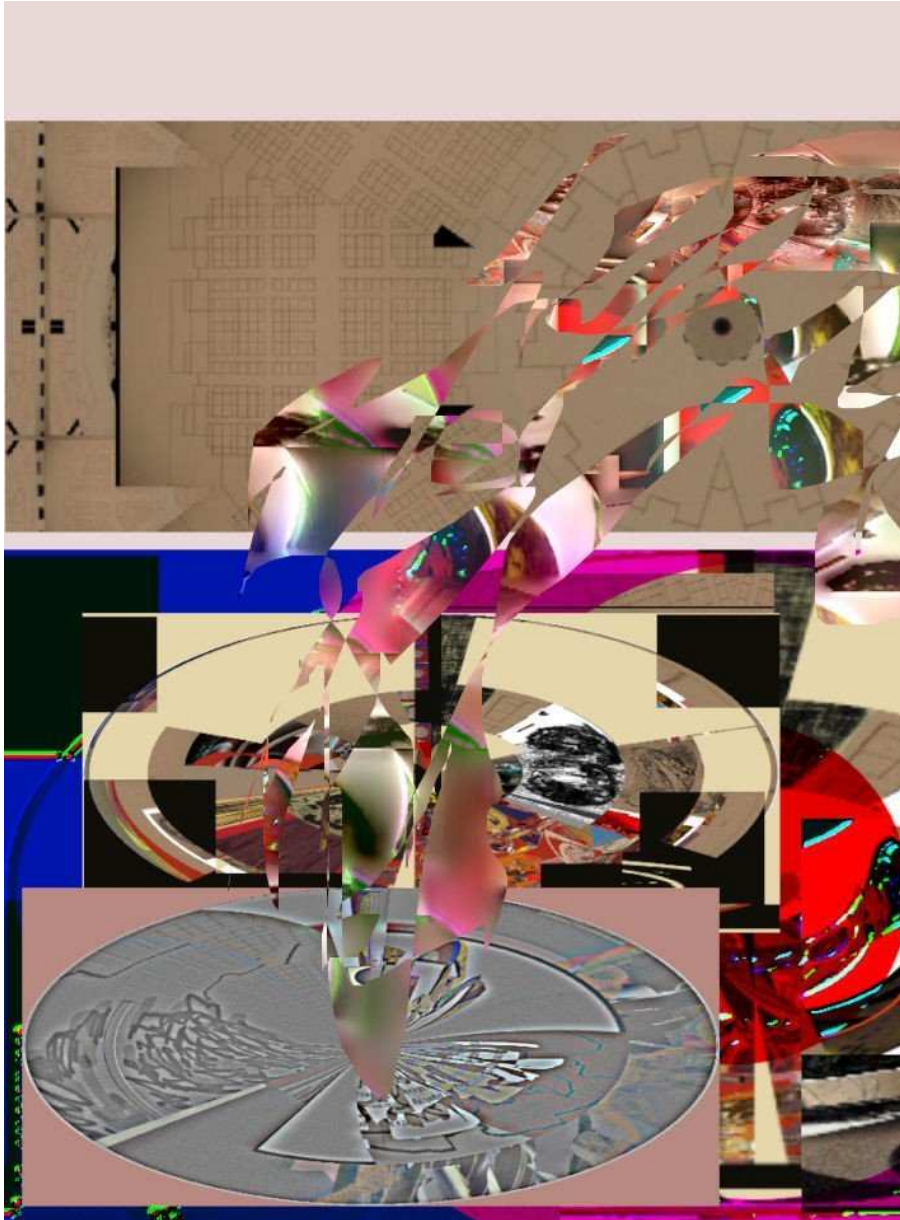


CYBER DRAWING ANTI-TABLEAU



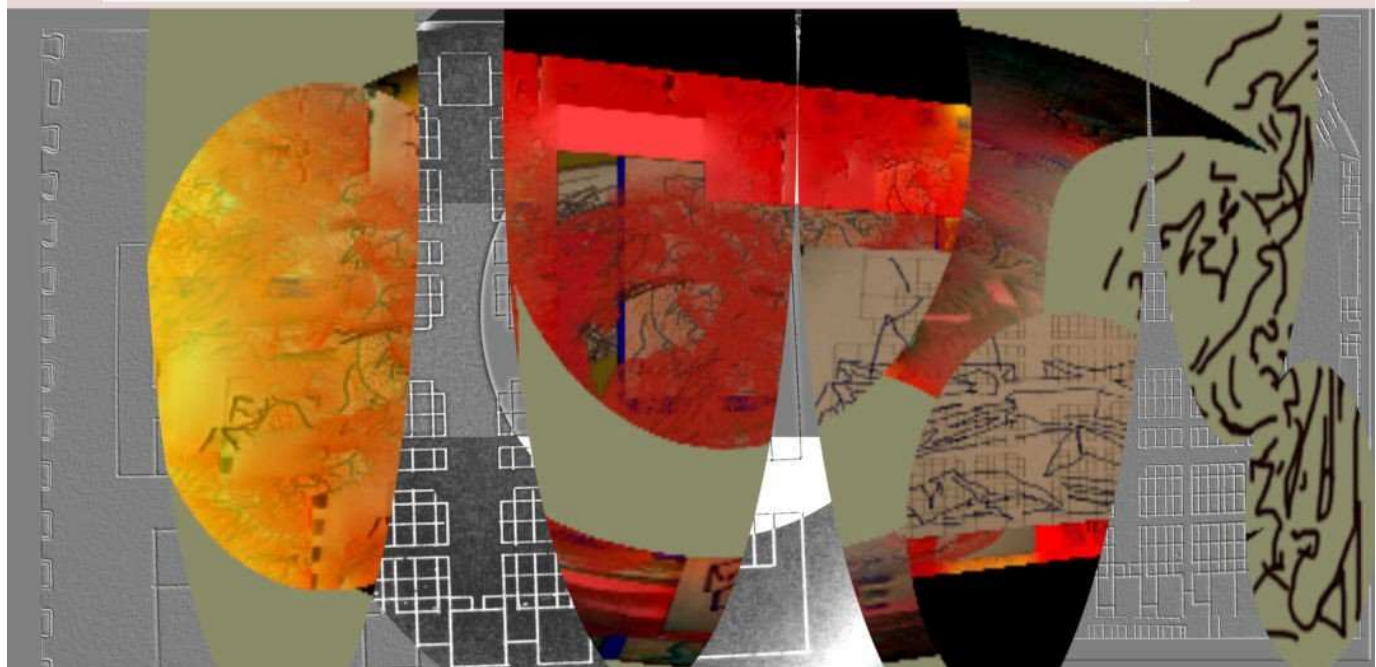
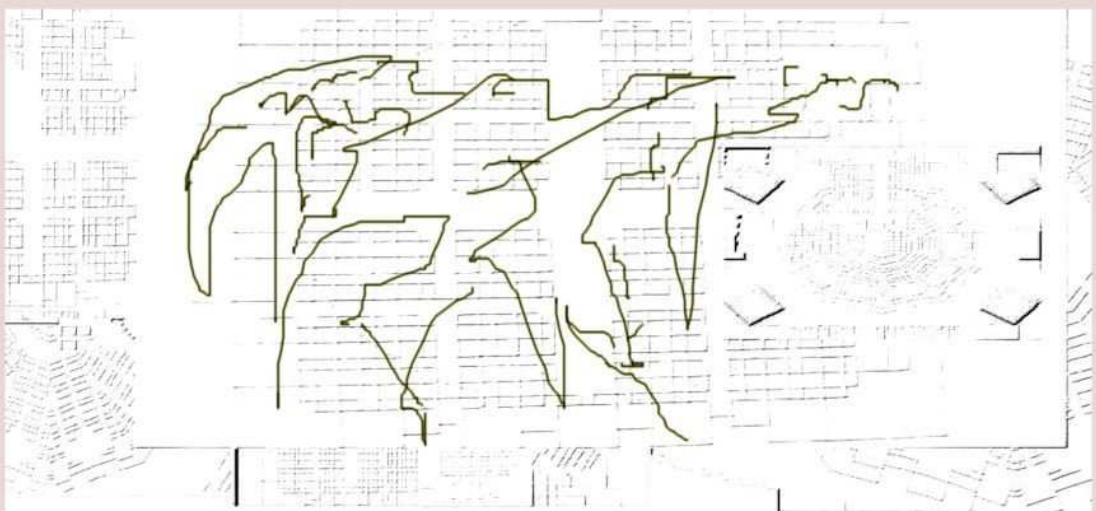


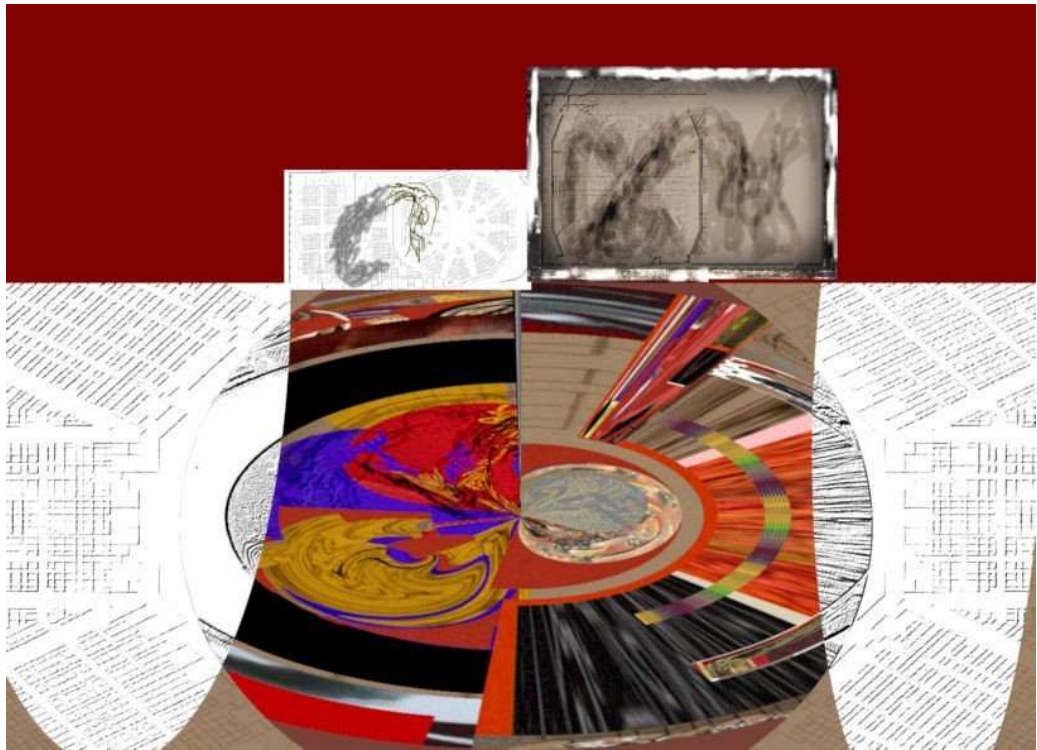
ARTIST'S STATE

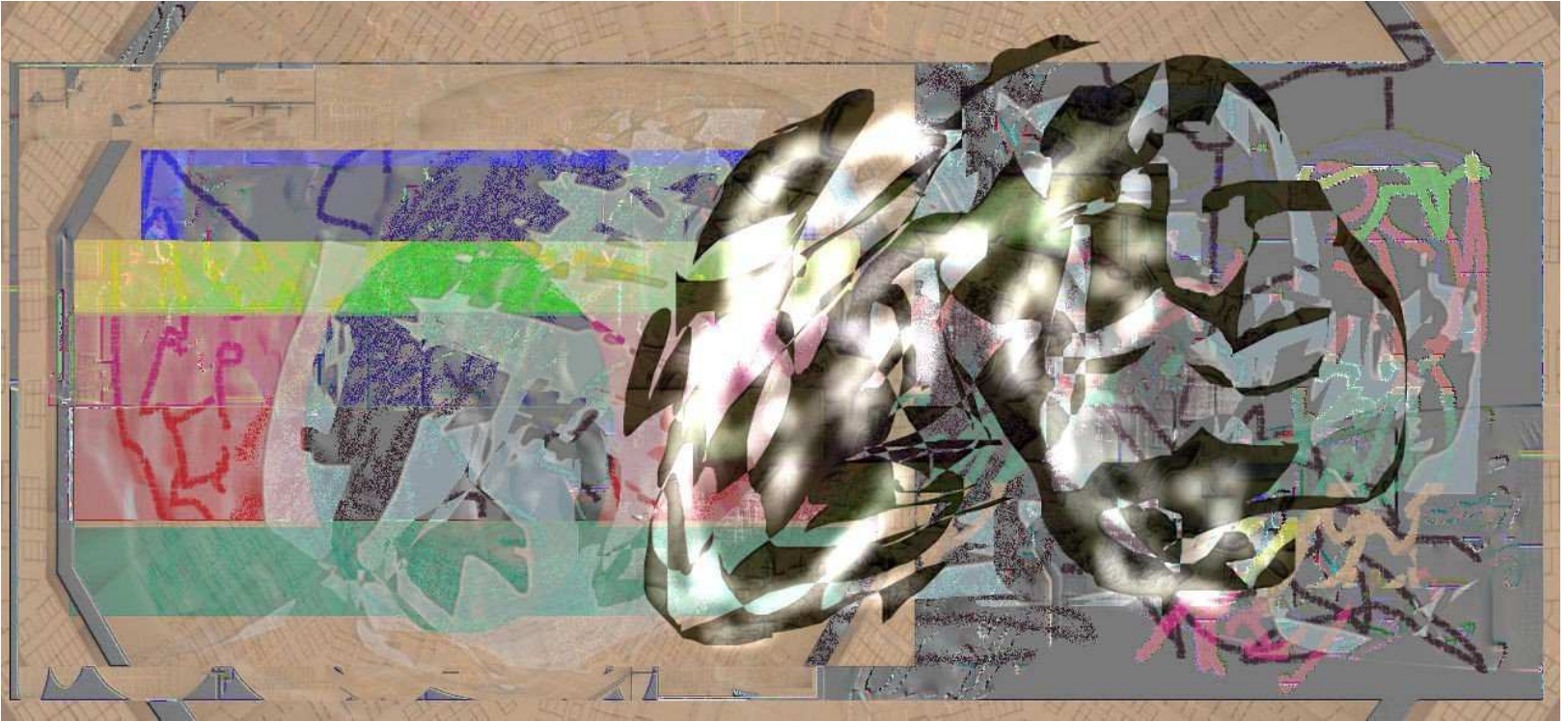


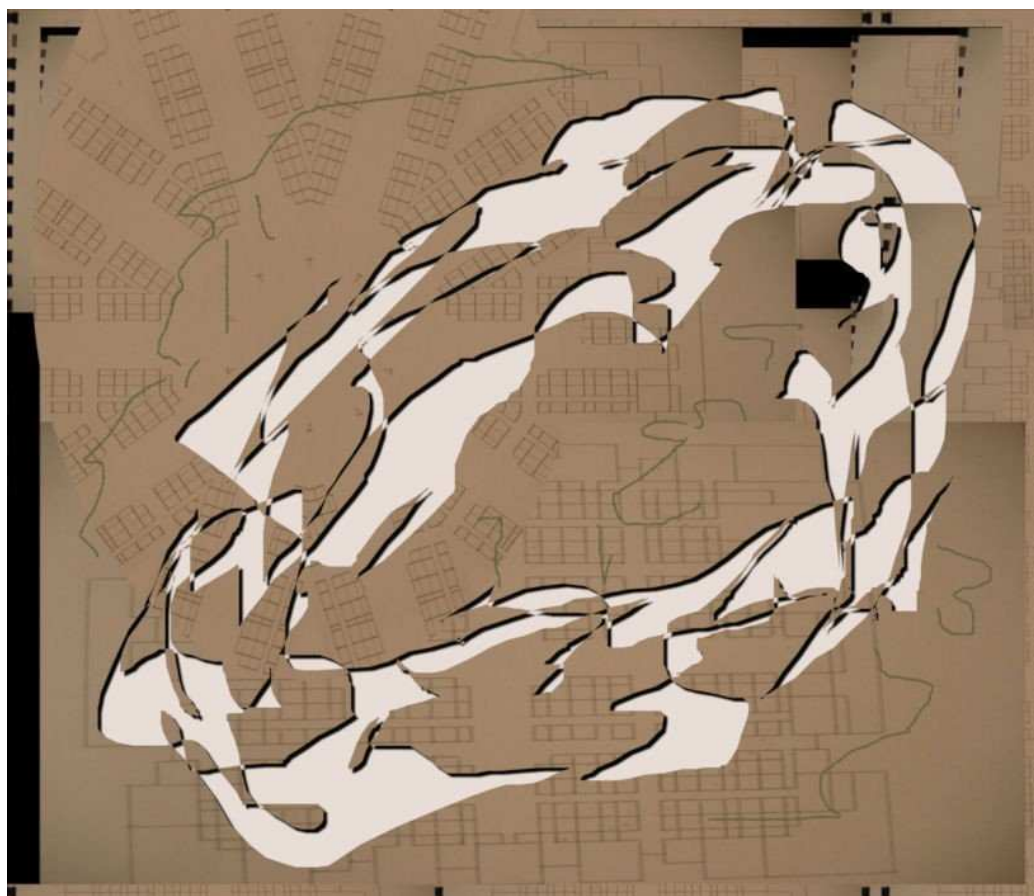
IN these fountain structures the information of one drawing is interposed within another. The general idea is that drawings against a pattern suggest a view like a vaulted dome, while the fountain structures are a return to earth







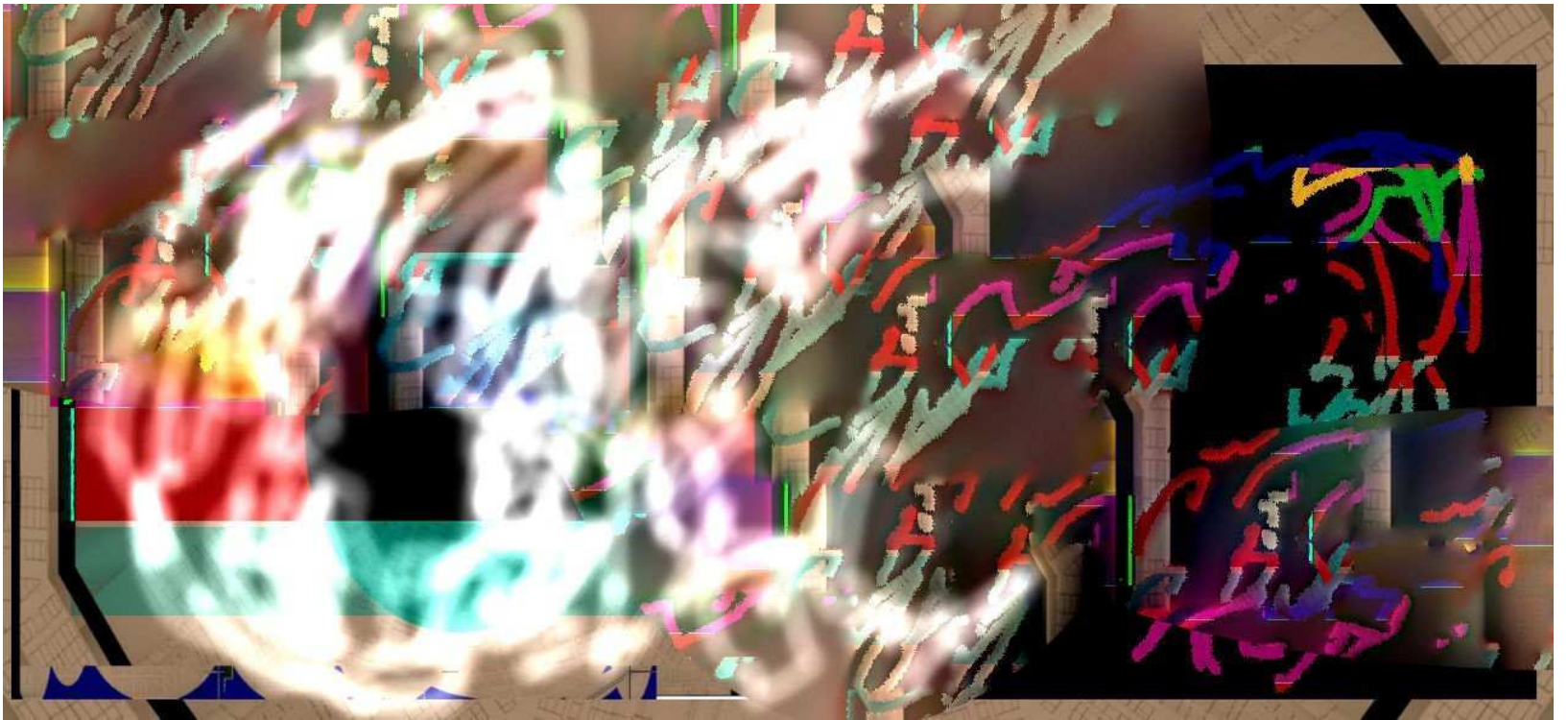






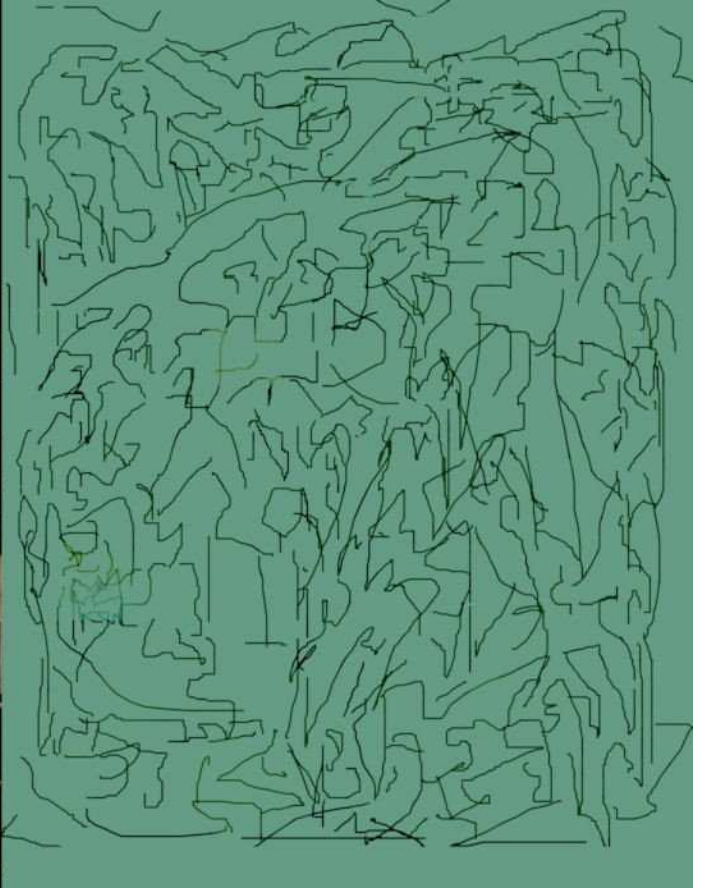


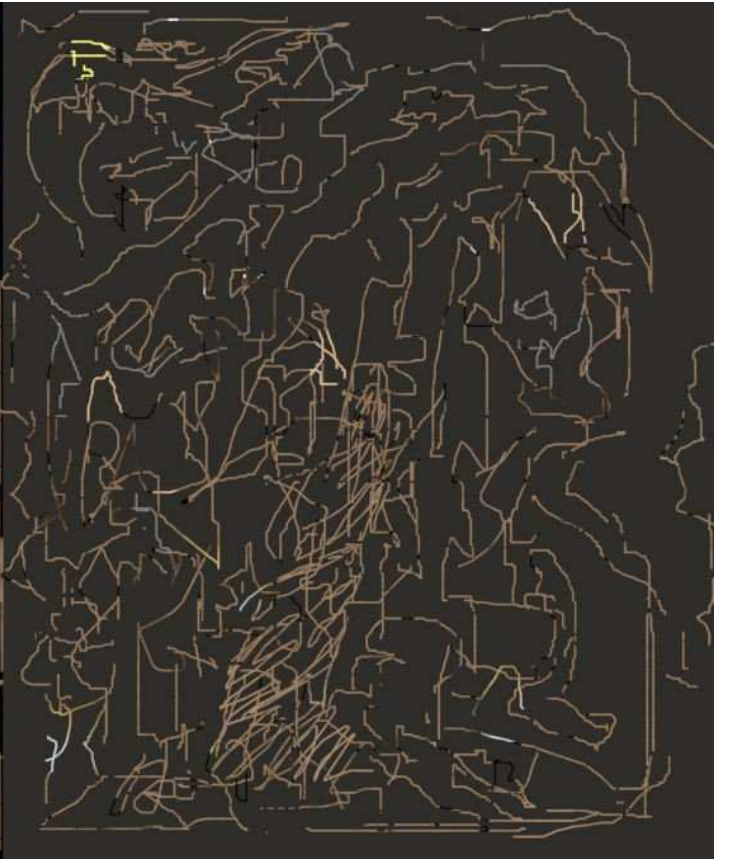


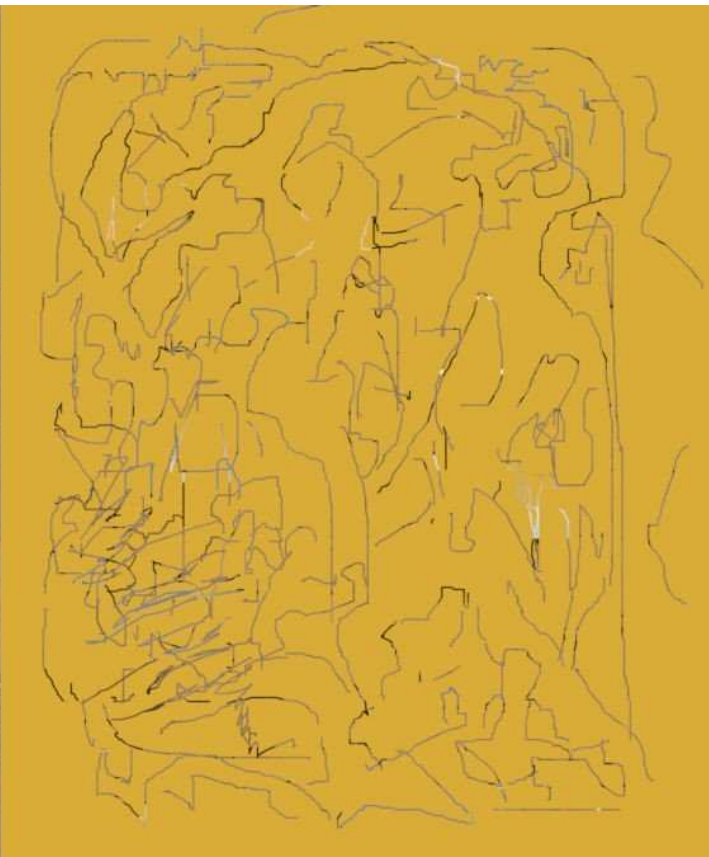
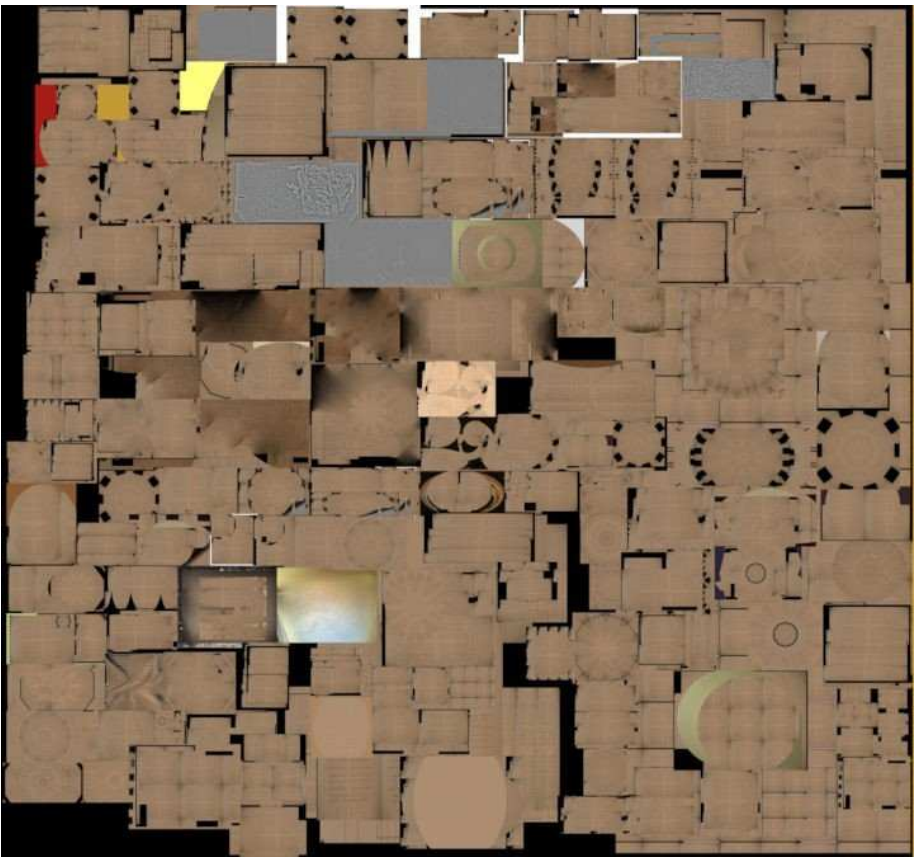


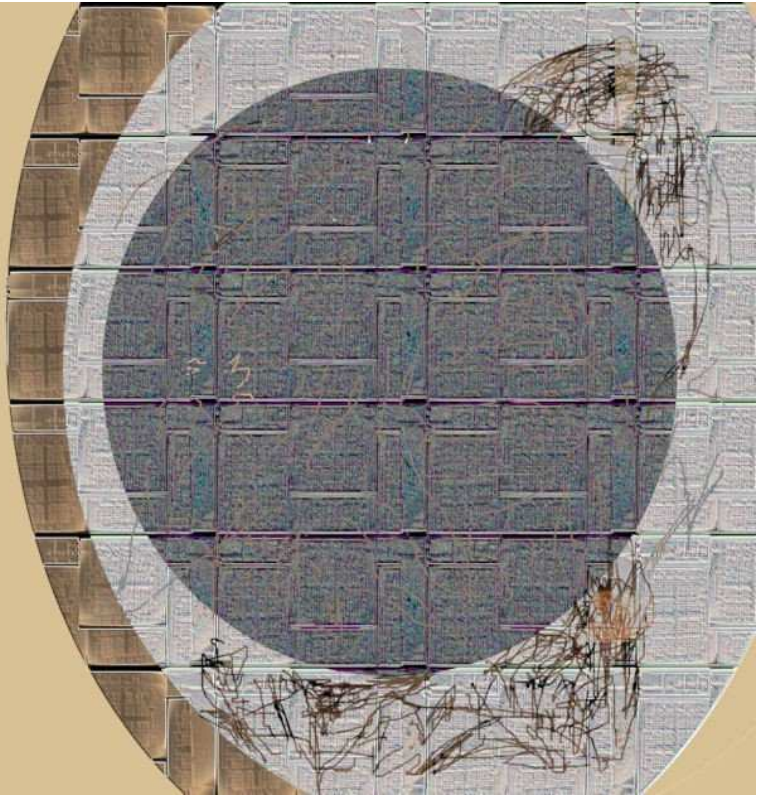
In this case the idea of drawing through very complex information which transposes to another field is like a mirror glass palette: as though while dragging a brush accross a glass palette the reflection shows on a window as a picture... it is a kind of labyrinth structure.

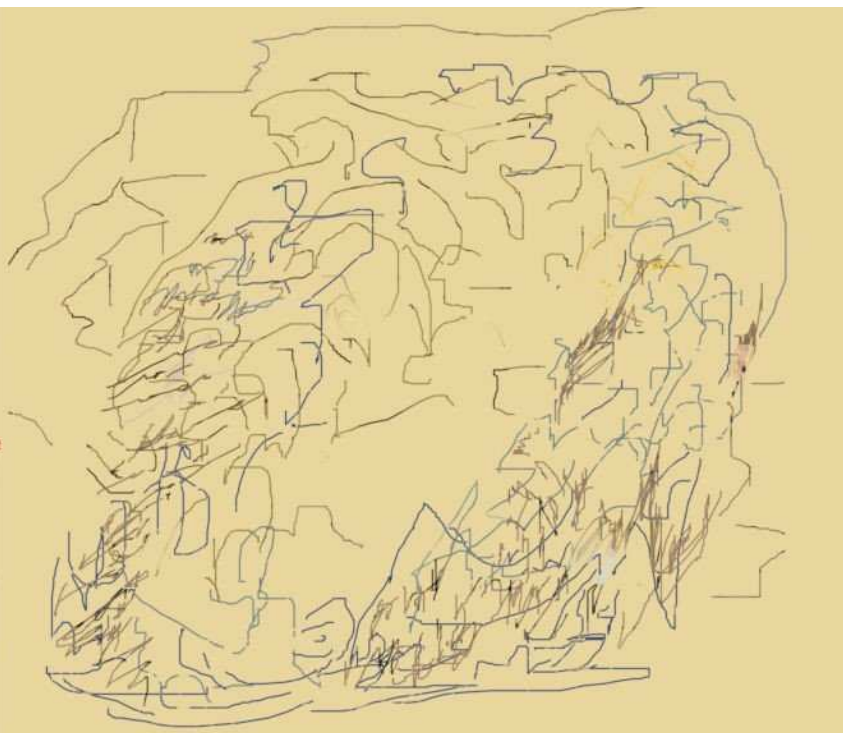


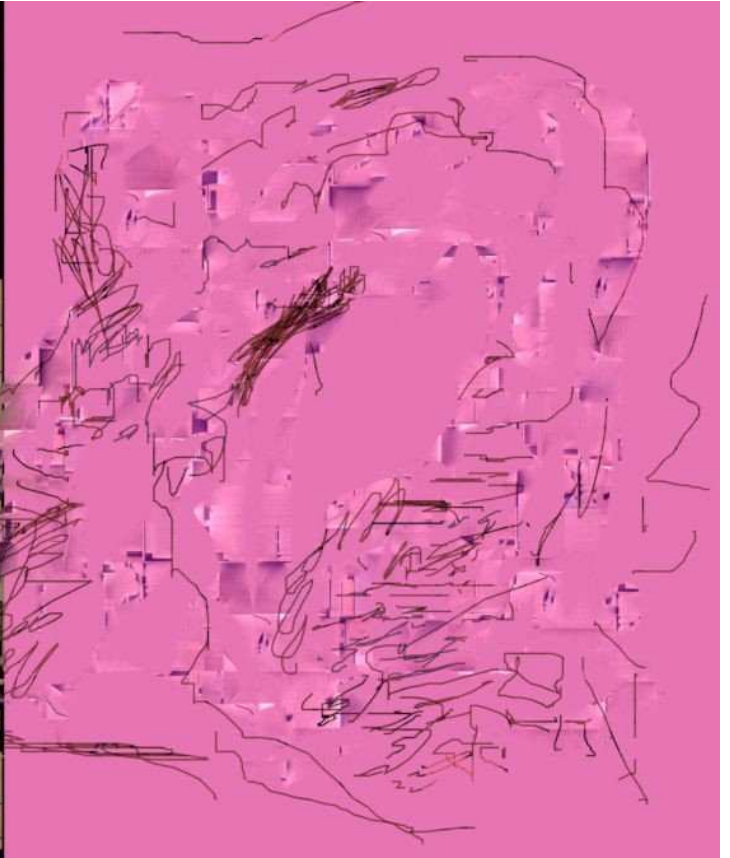


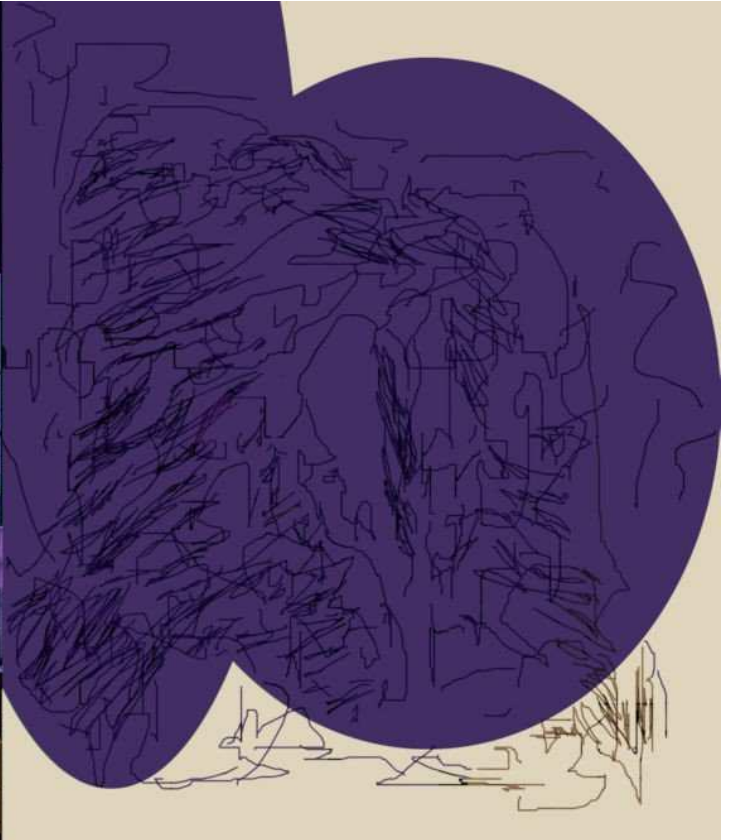
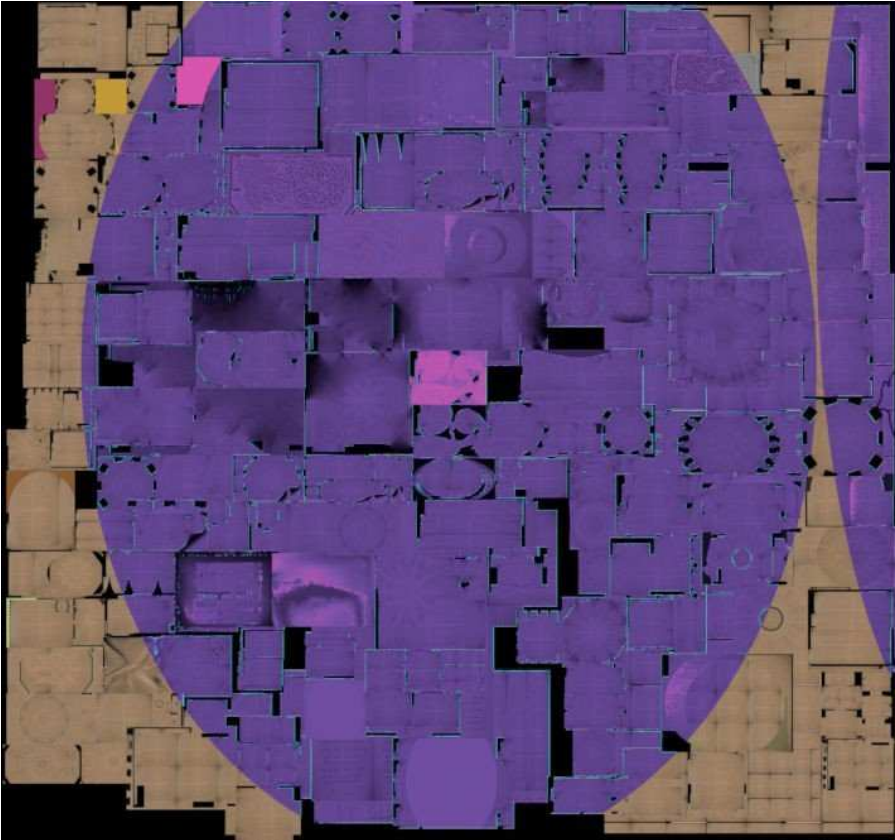


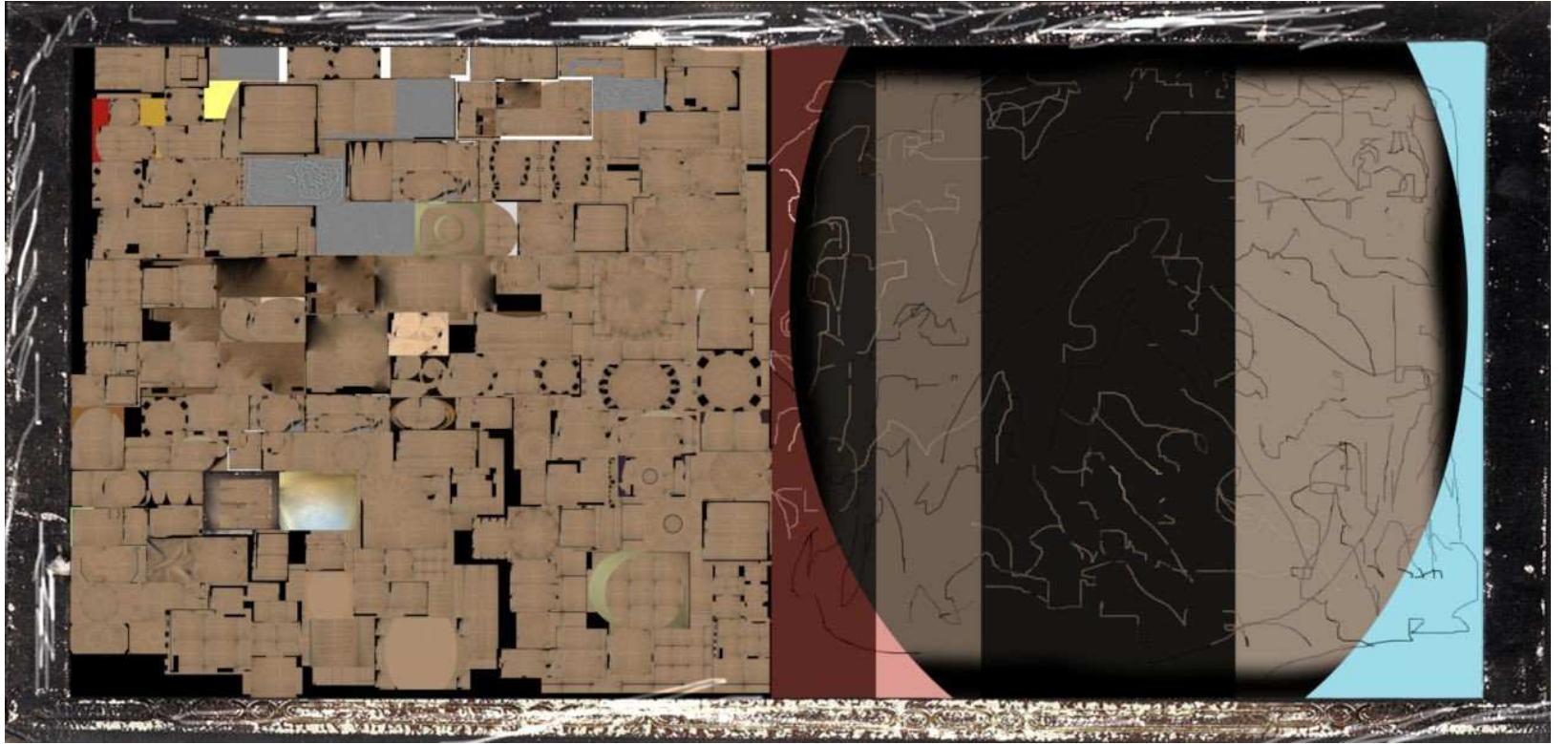


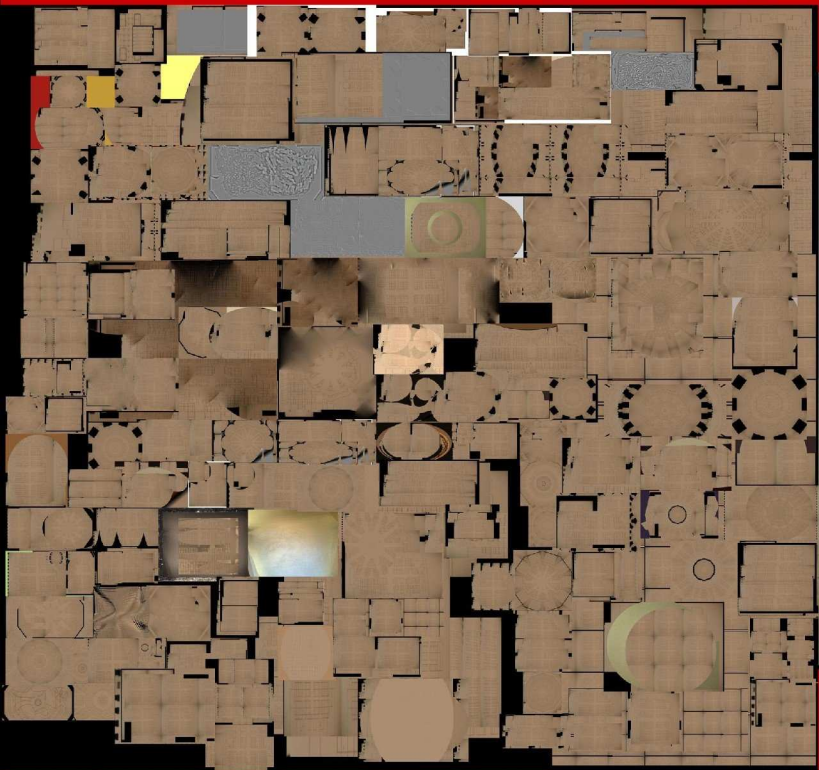


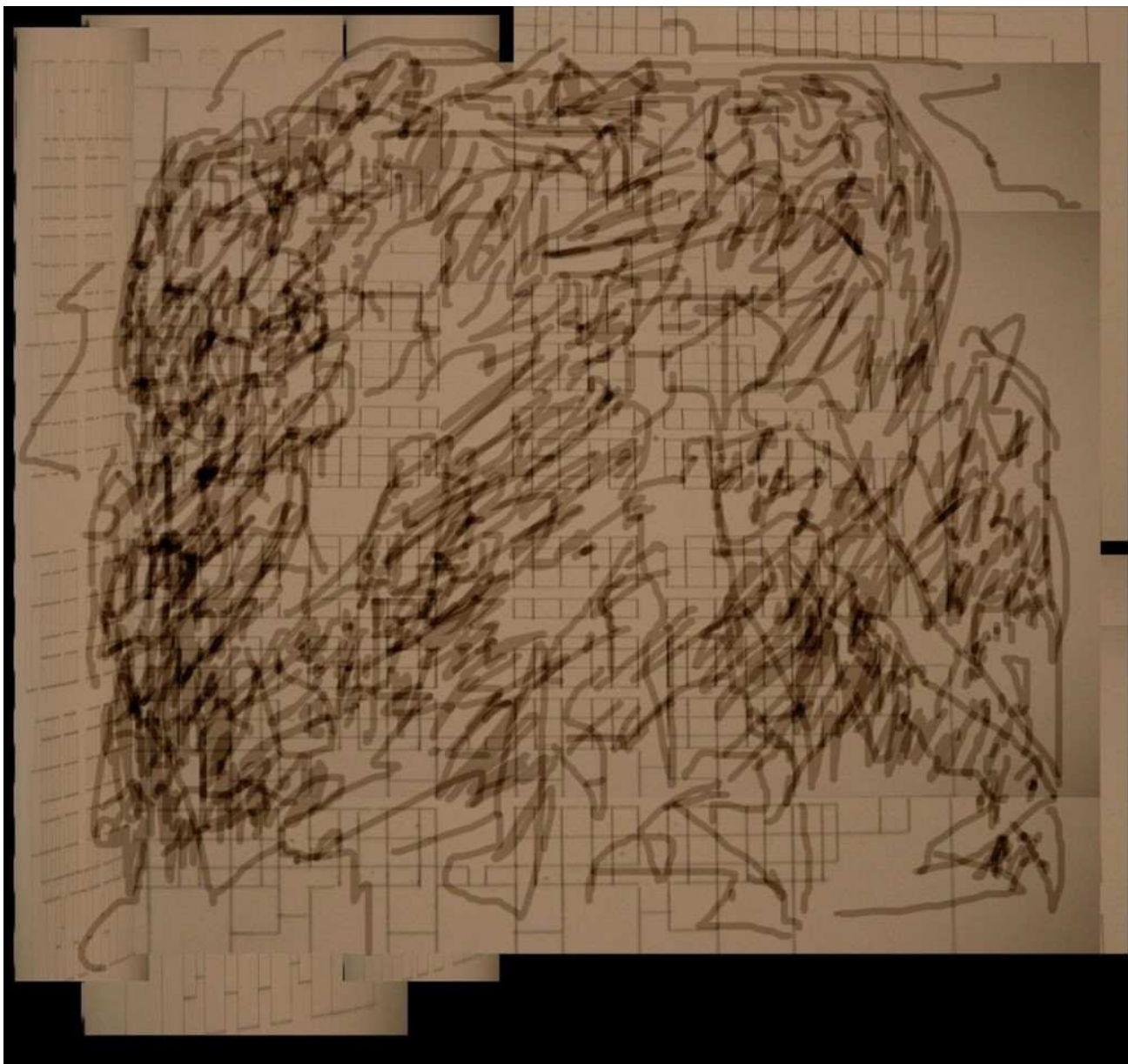


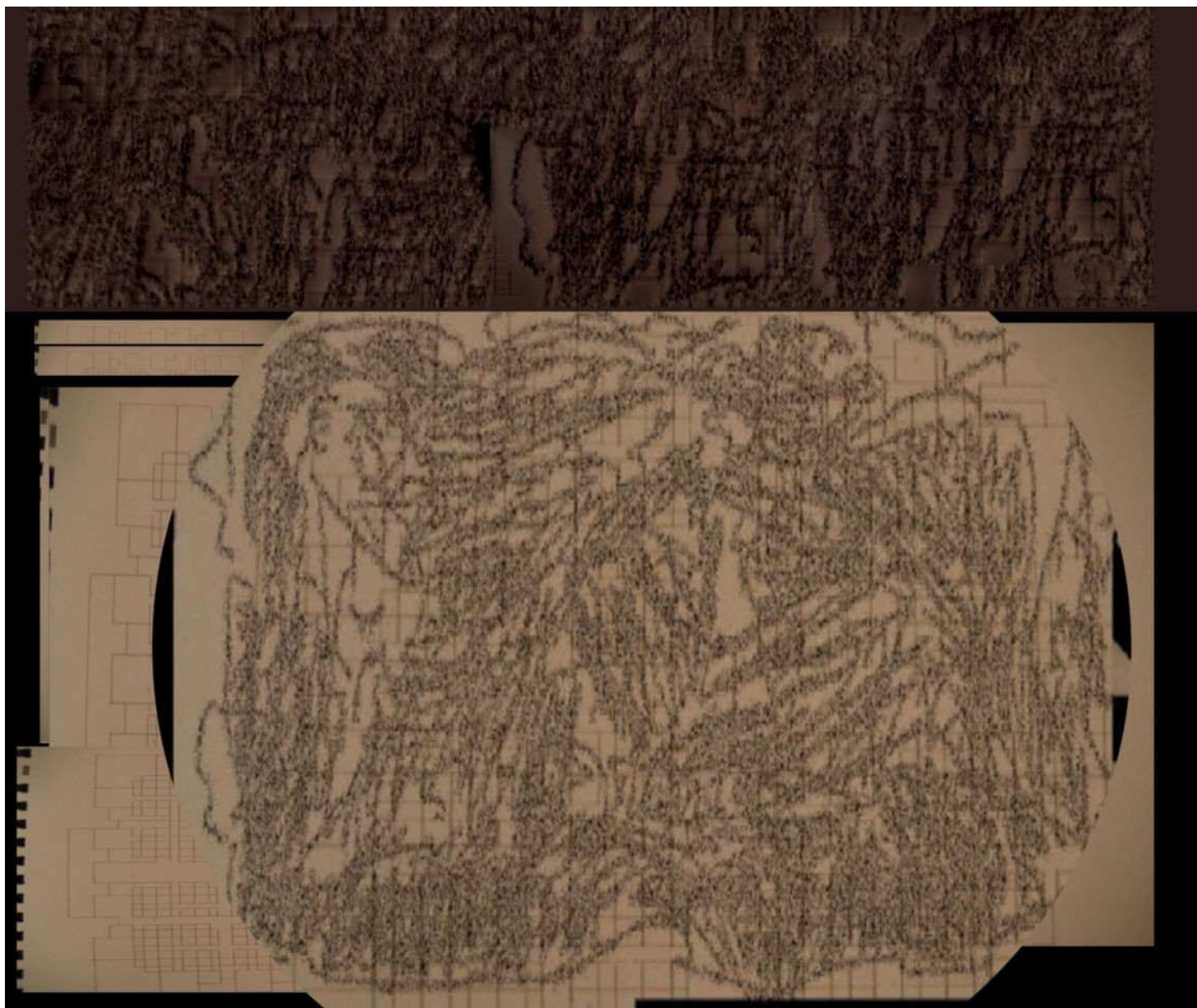


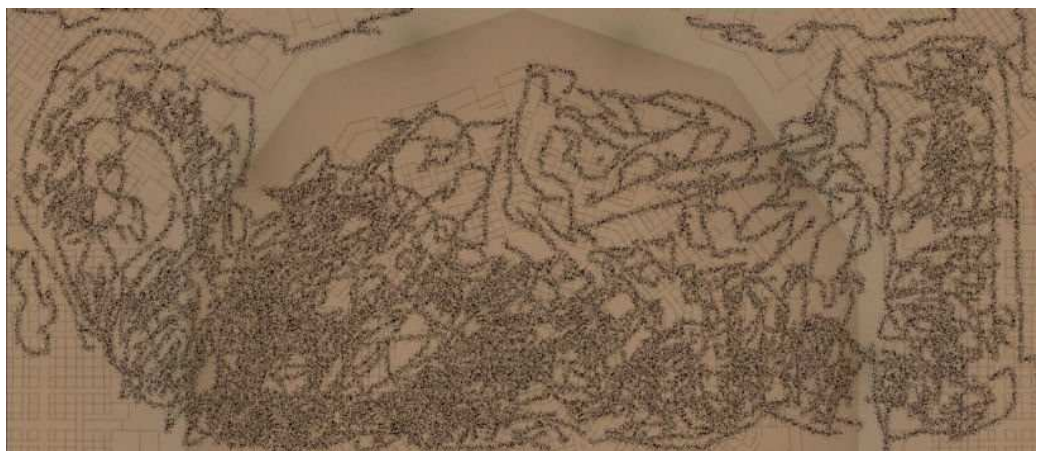


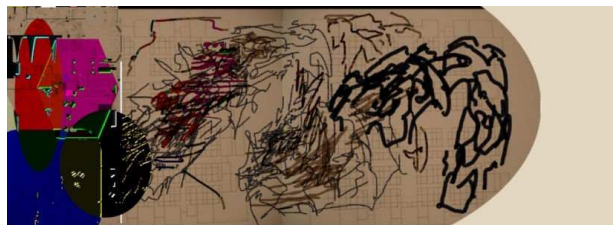
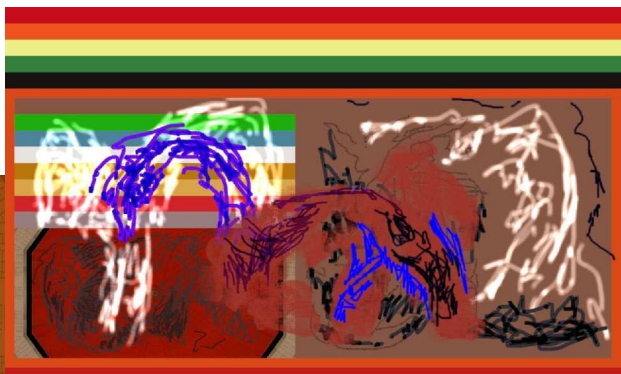
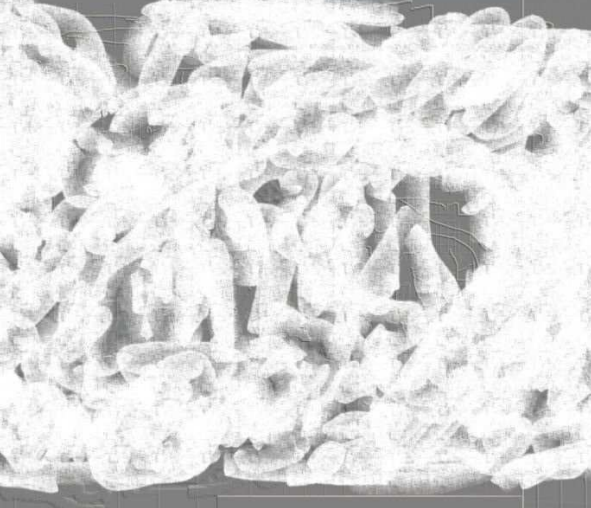






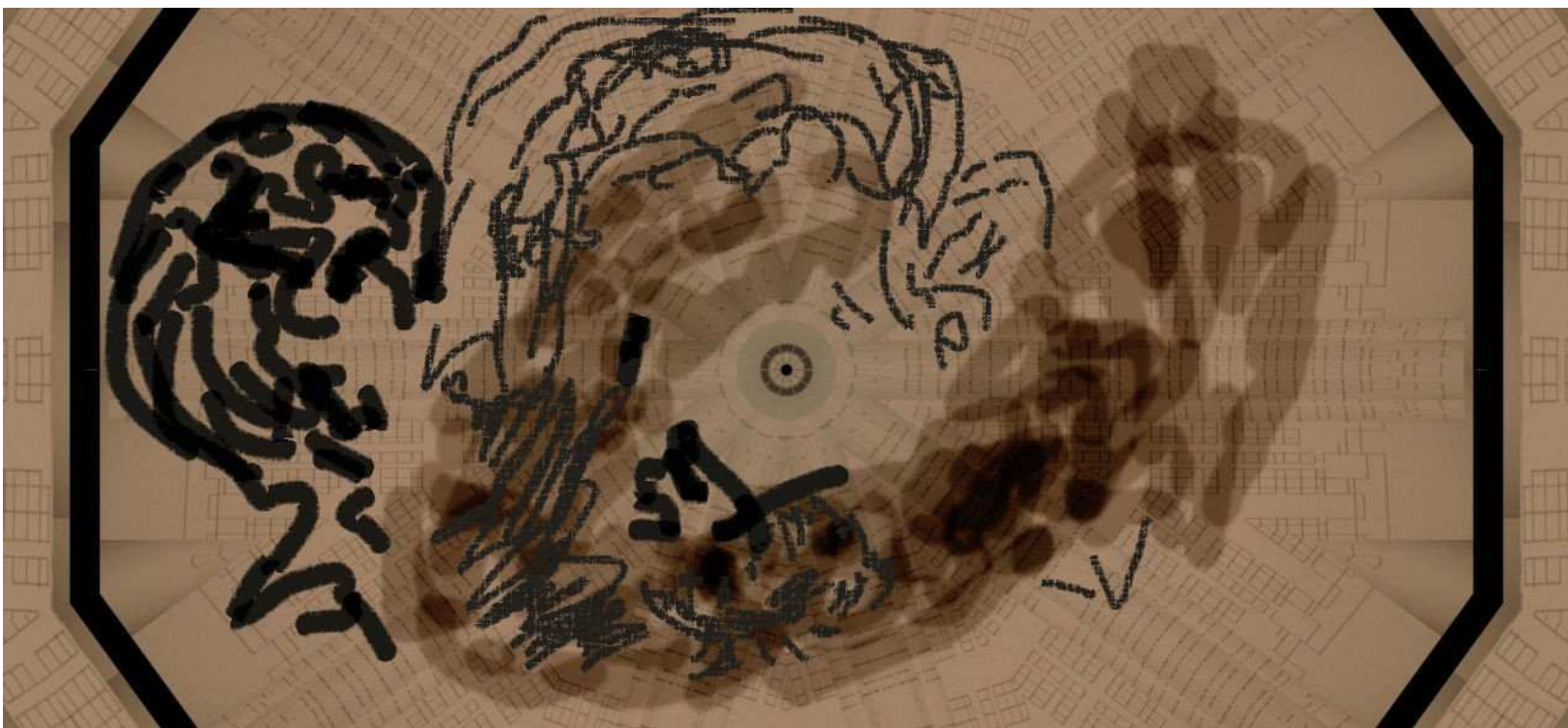


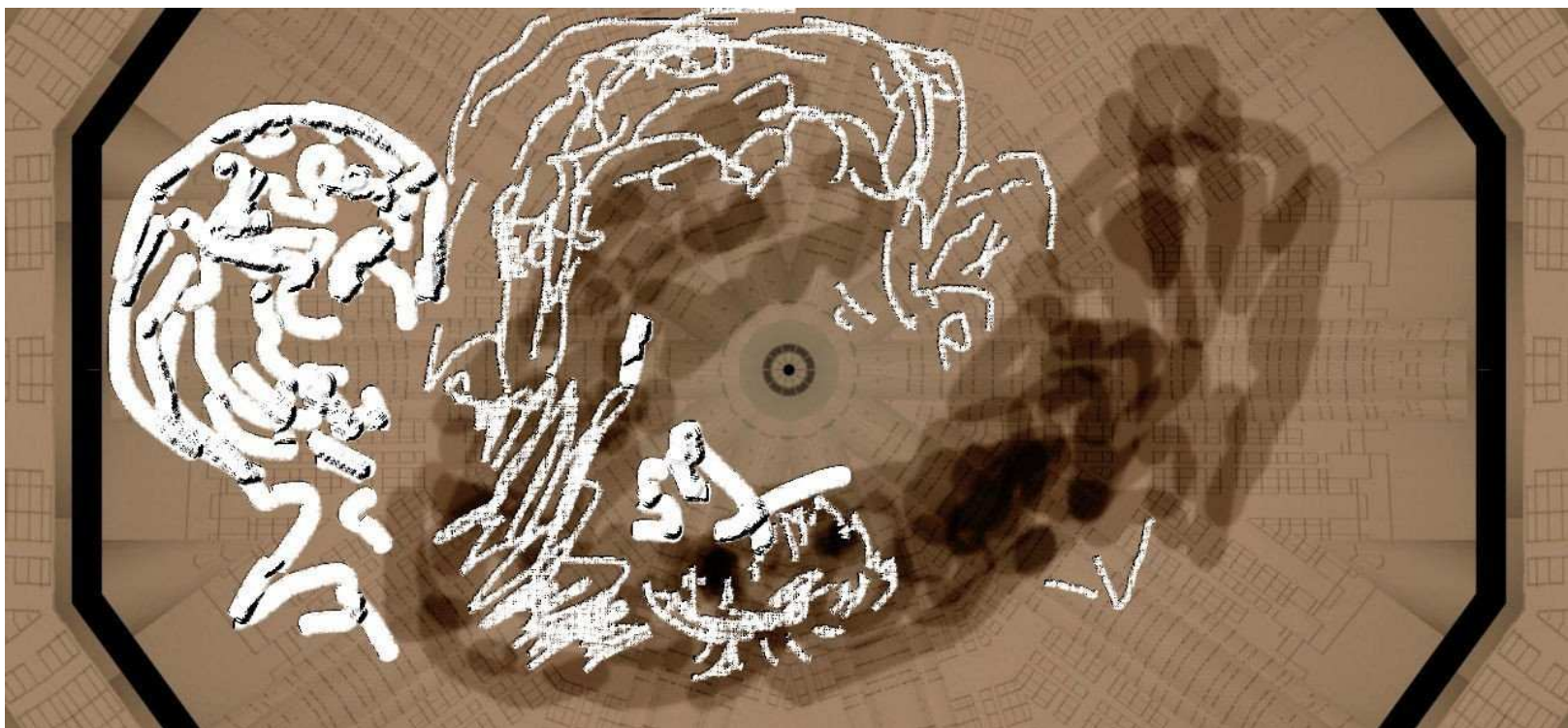




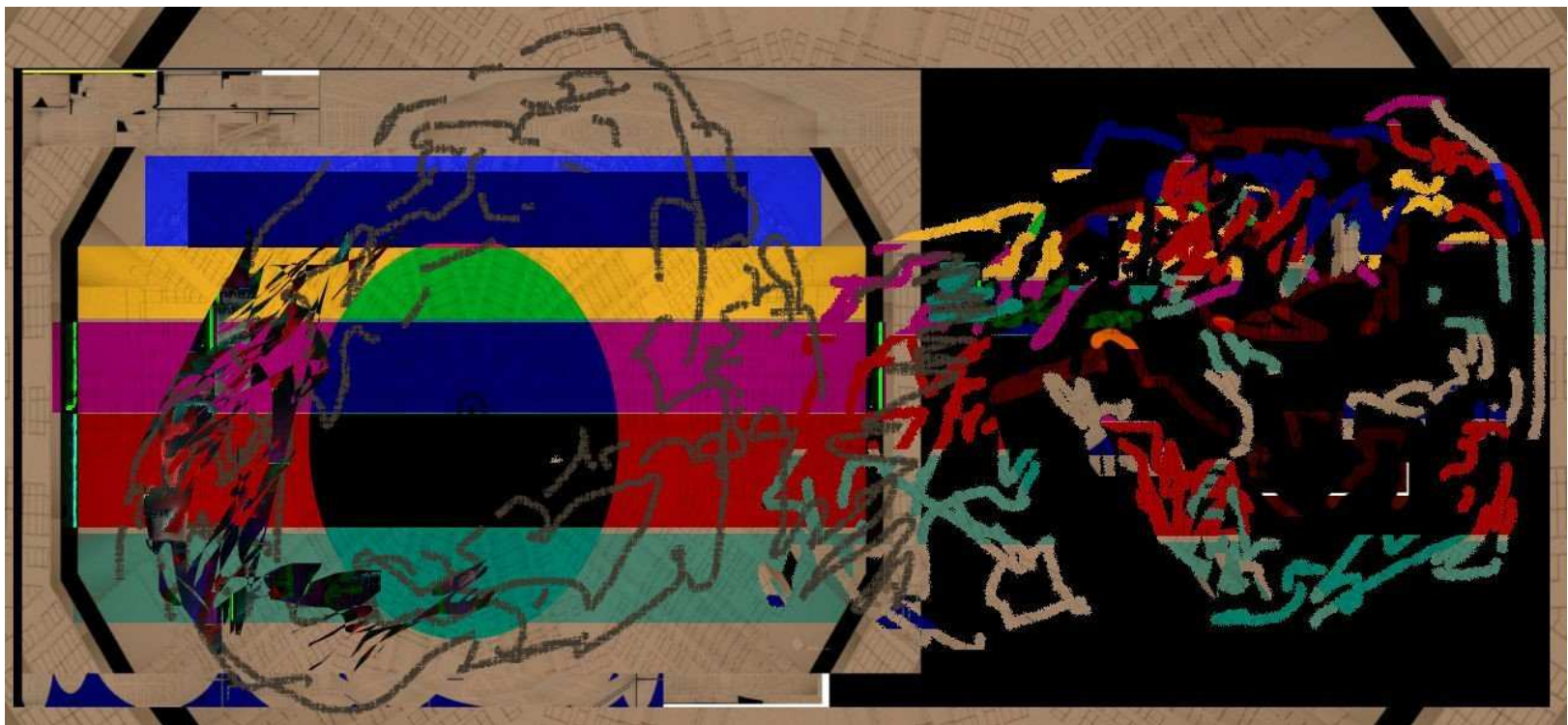




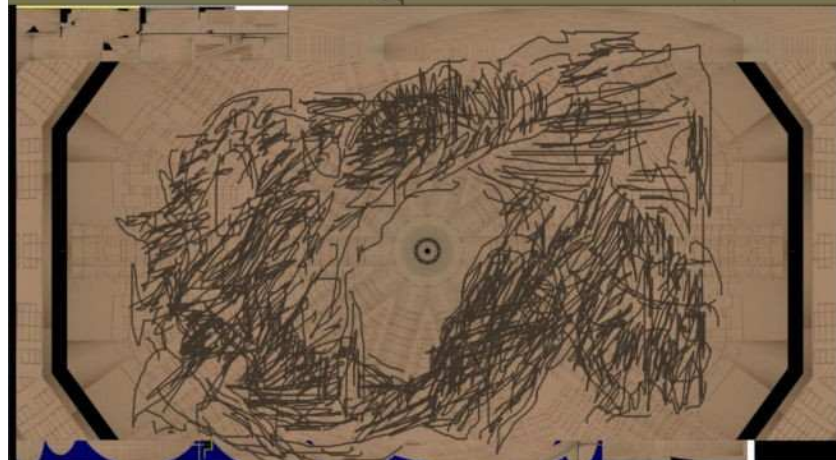


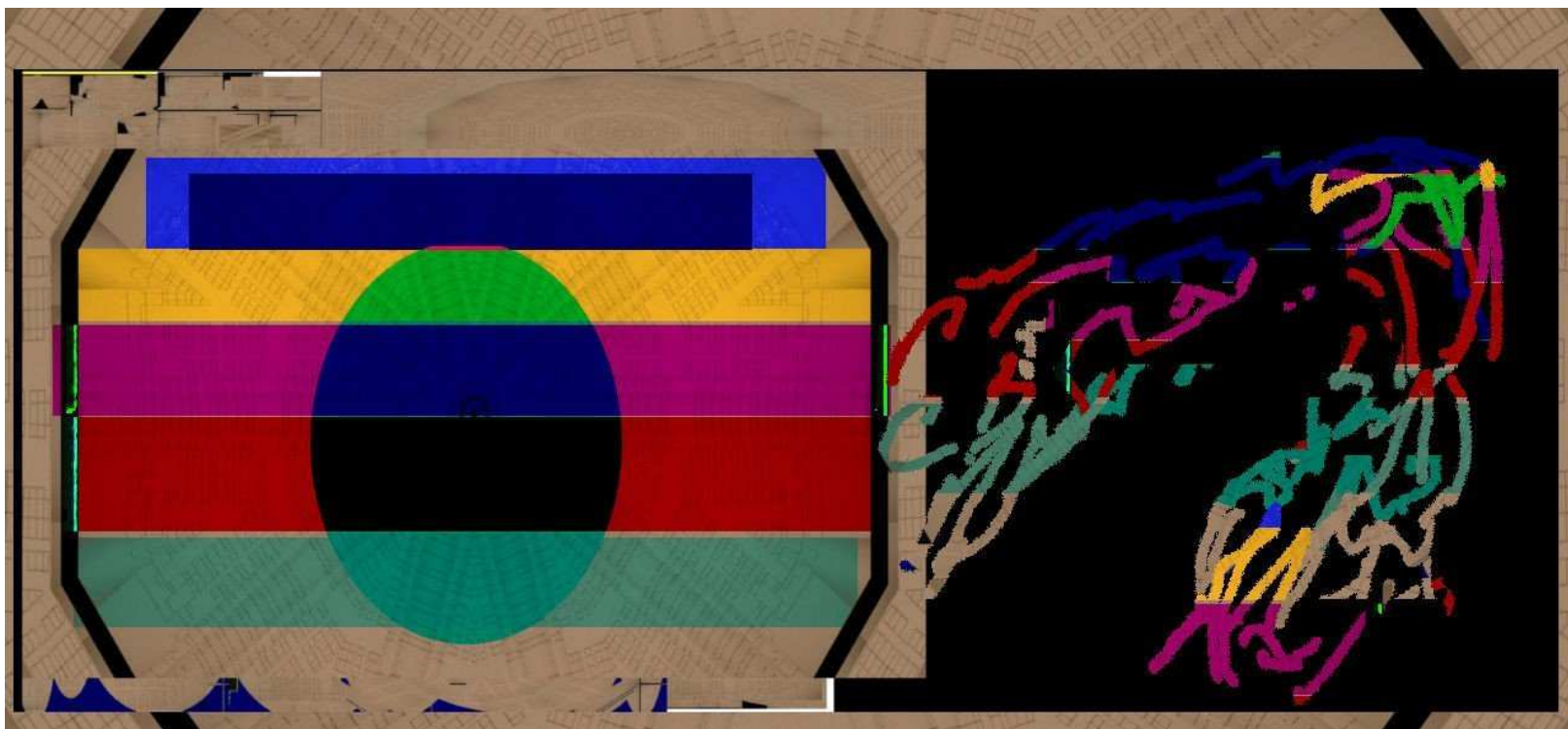


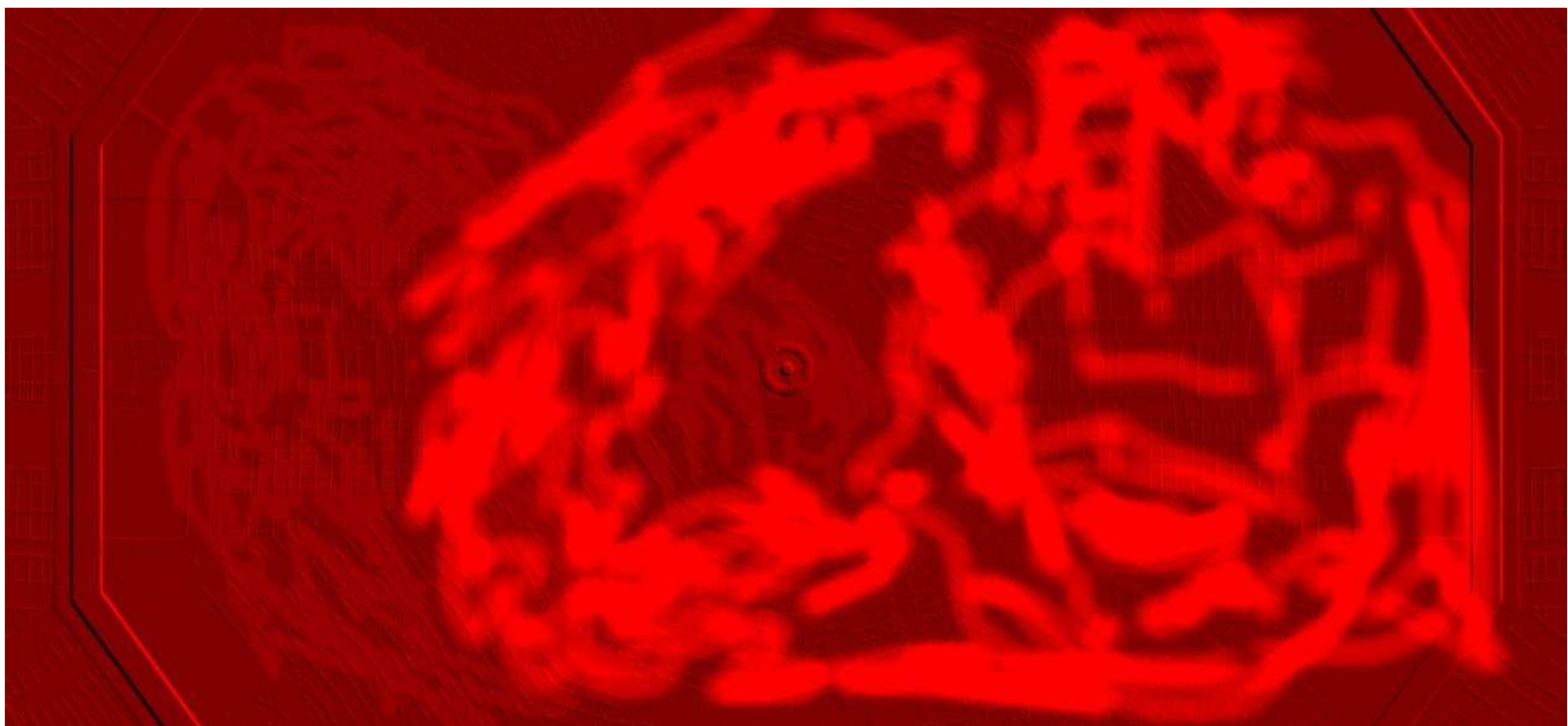












Turns of the Drawing Rhetoric

Scratch to sculpture gradients of experience posed to drawing trope – push and pull- thisness and thereness... (sublection)'

Chiasmus: spin of form, form of spin

Kairos: harmony as mood and mode of present moment for no particular reason- improv – like kouros figure: standing rhetoric... of a simple horizon

Anadaplosis, repeating term at beginning or end: prosody of the drawing hand: controposto of the hand.

Topos- line of approach- sculpturotectural... a kind of toposthesia or imaginary place with abstraction creating its own materials.

Hypokomeinon: spatial layering of sites of drawing language and association towards topologies

Apakoinu construction, blended clause i.e. sculpturotectural projection of virtuality.

Litotes: deterritorializing site non site

Horismus: not analogue

Allegory: ghost as virtuality, monsters as analogue, zombies as programs

Adjunction: everything grows out of first mark

Anacothon: using art movements against each other as tonic within disruption

Semiotics : the drawing recognises the moments of the signified totality by which its process is its own reading.

Semiosis: the reading adapts mood and mode

Antanaclassis, visual pun of passage and figure ground variegated through mood and mode

Anthimeria : recombinant patterns

Antimetabole, playing with the mirroring of crossing midline

Anastrophe- stripes

Apostrophe: sudden shift of strategy intuiting receptive agency

Artistic proof: salient, spin, agenda, or mood mode and confidence

Colon: resisting ones own easy conclusions – place exigency towards contingency

Epizeuxis, sudden focus on simplest pattern

Epanaphora, sustained rhythm of passage and contrast and comparisons to a modular motif

Dialectic: separating binary combinations from excess tone

Energia: separating a field of focus towards a broader application

Hypallage- simple figure ground

Homoiteuaton- flourish in the marking

Hyperbaton: linked modes – bridges

Metonymy- improvisation sustained

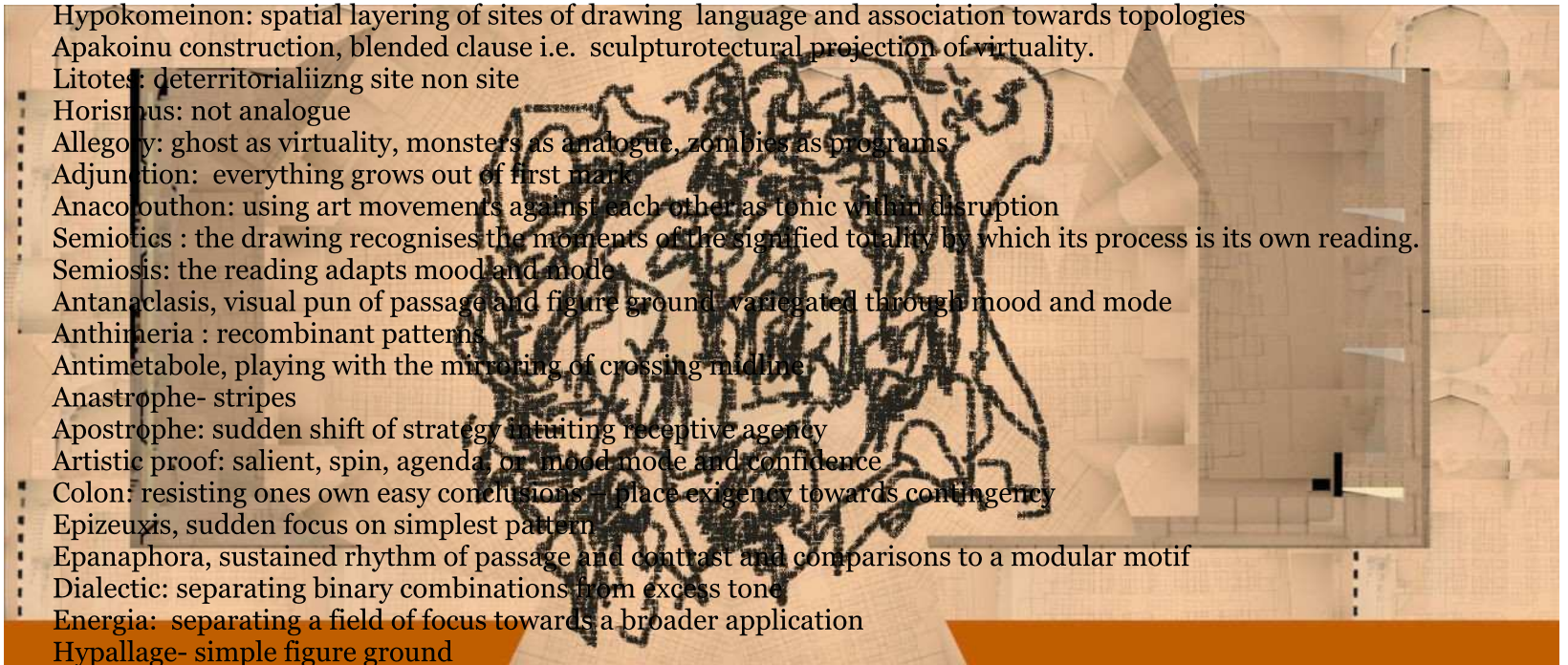
Alloisis- range of inflection available to diversification within principle meeting principle

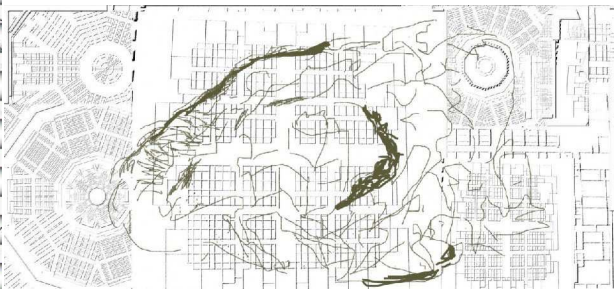
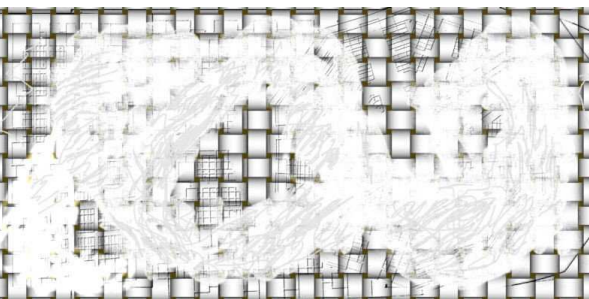
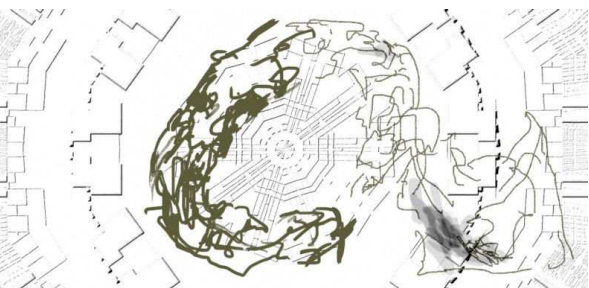
Parachesis, sonorous quality, the artists “voice”

Praegnans construction: co-involving value and color spectrum

Polyptoton: altering the meaning of the mark

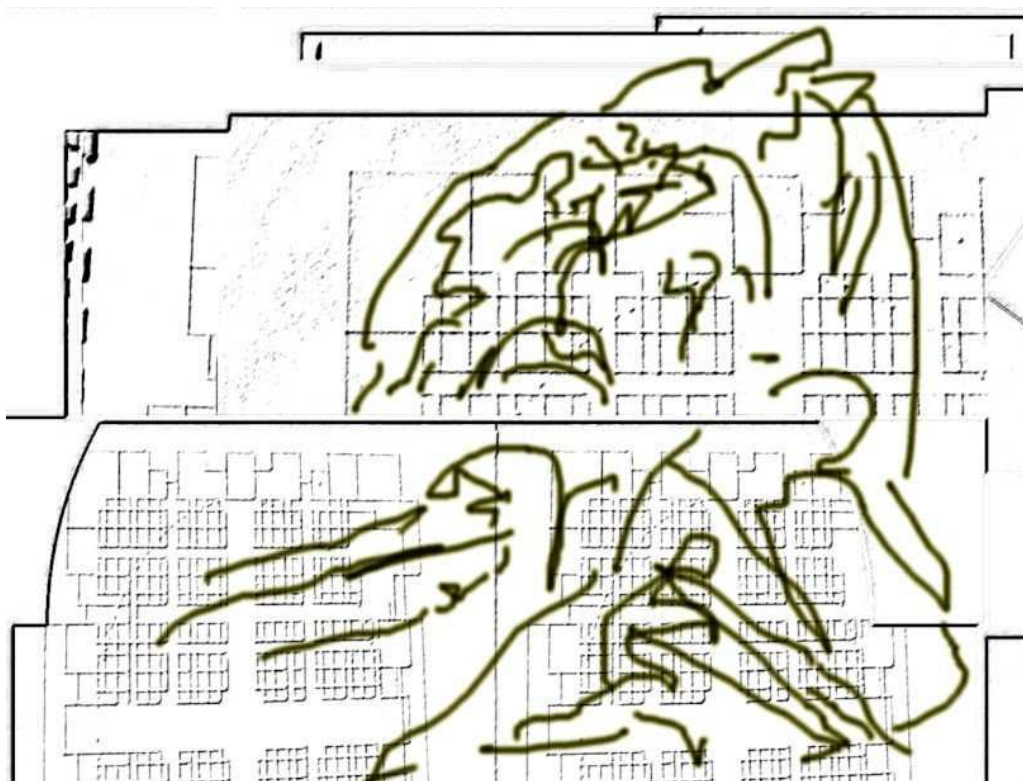
Thesis, stress: thematic: choice of effectuating values –sympathies.. sympathetic chords

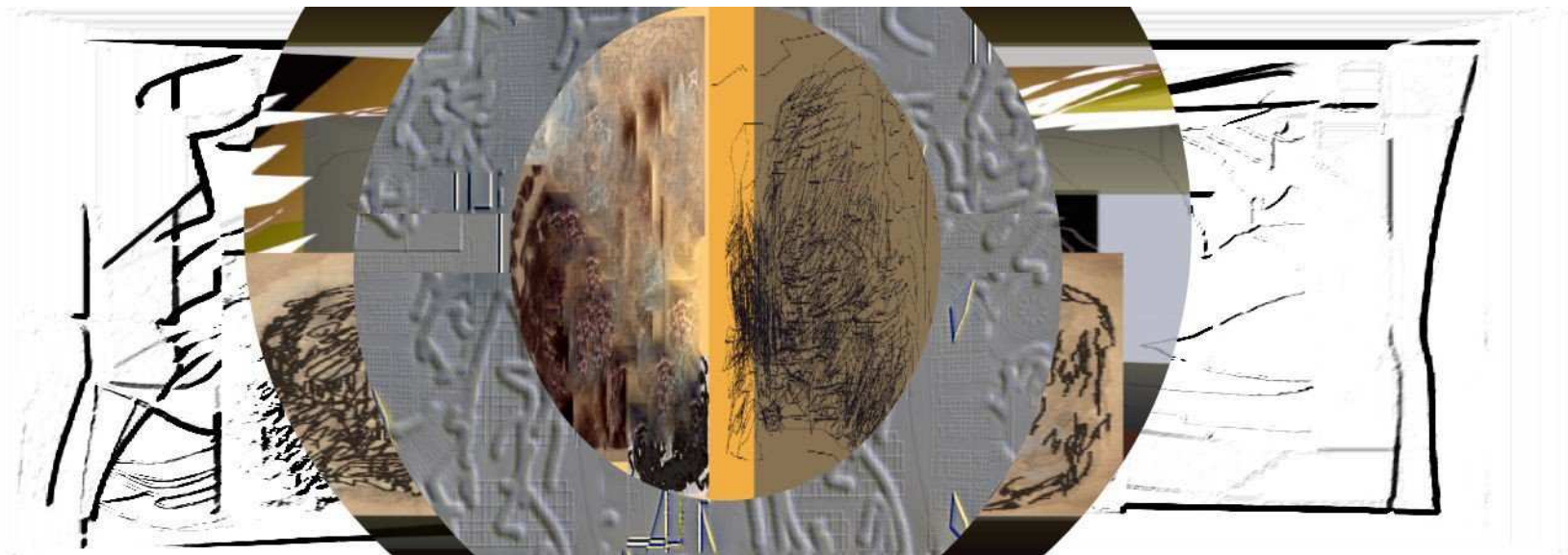




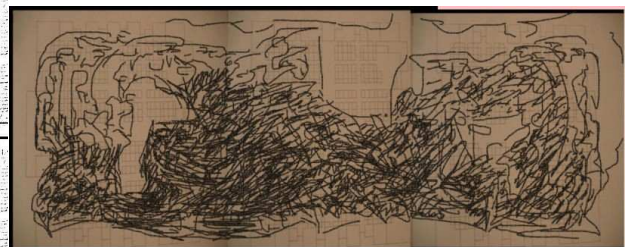
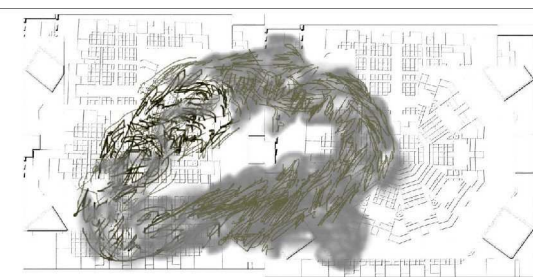
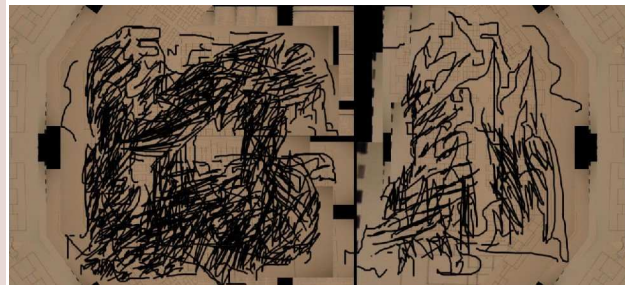
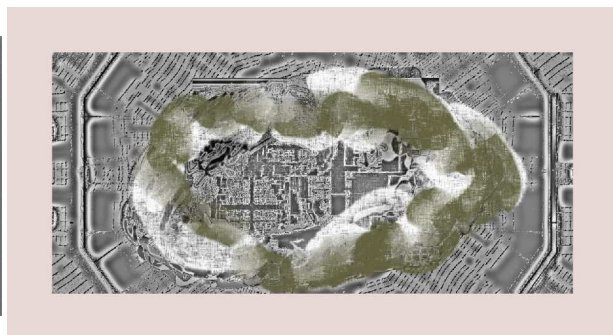
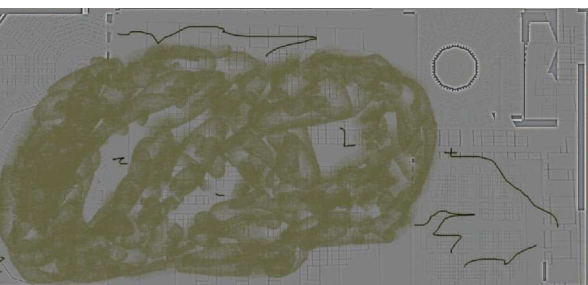
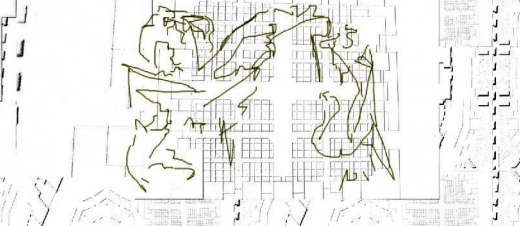


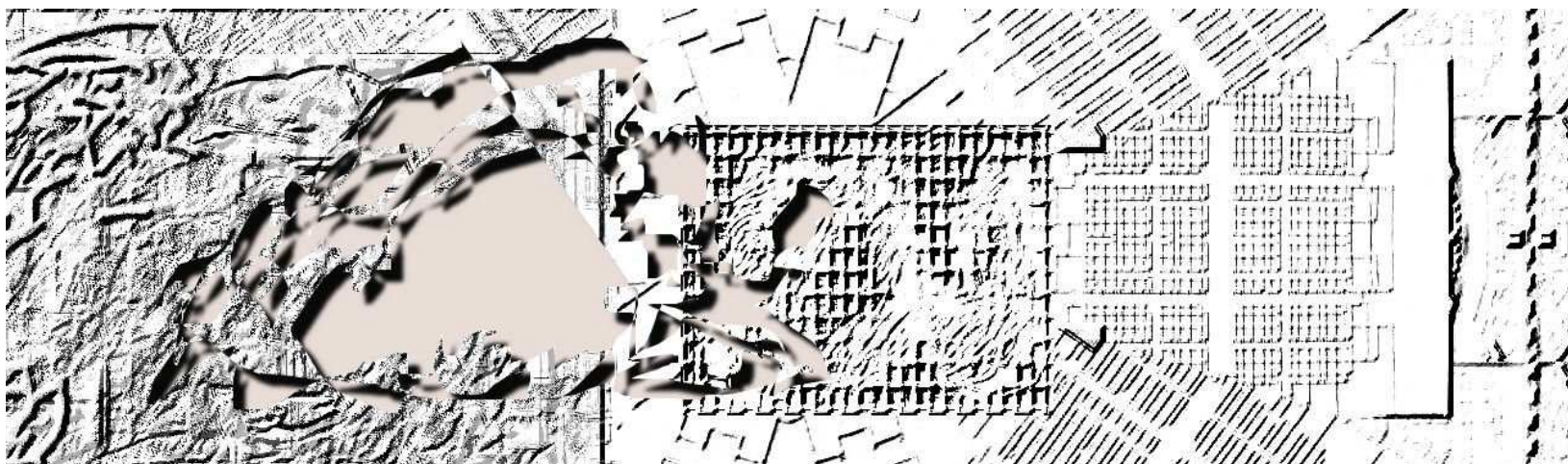


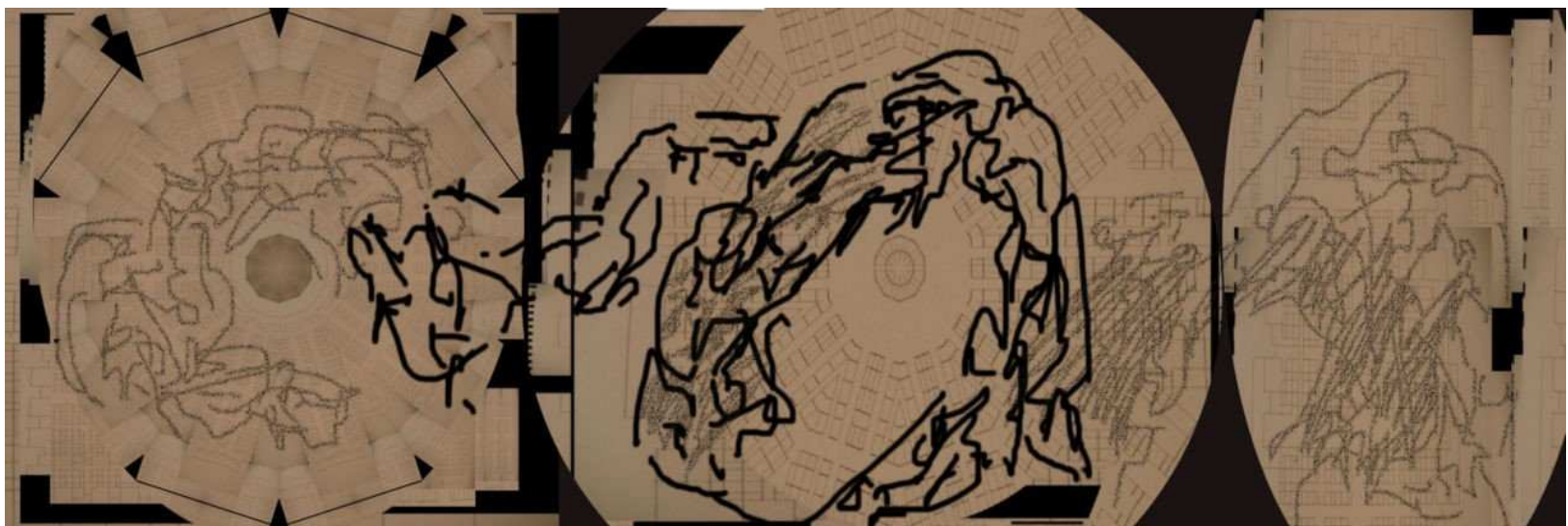


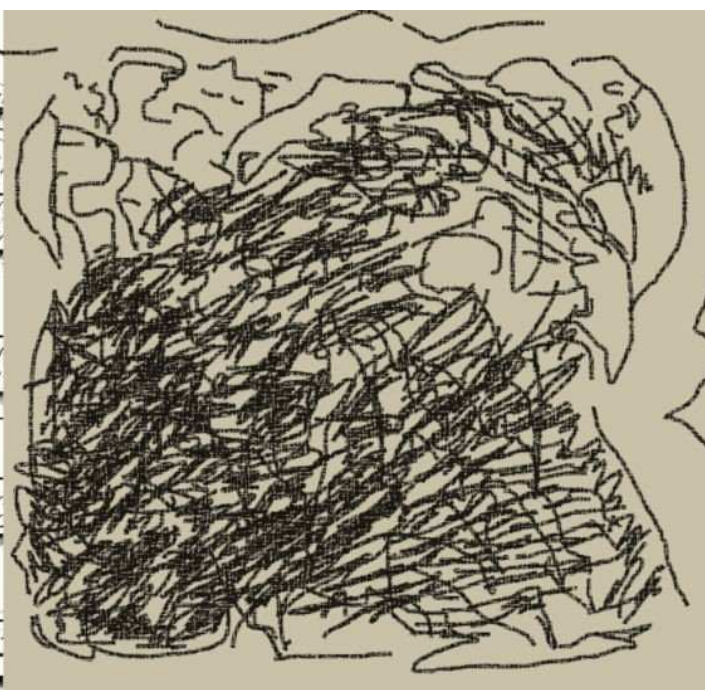
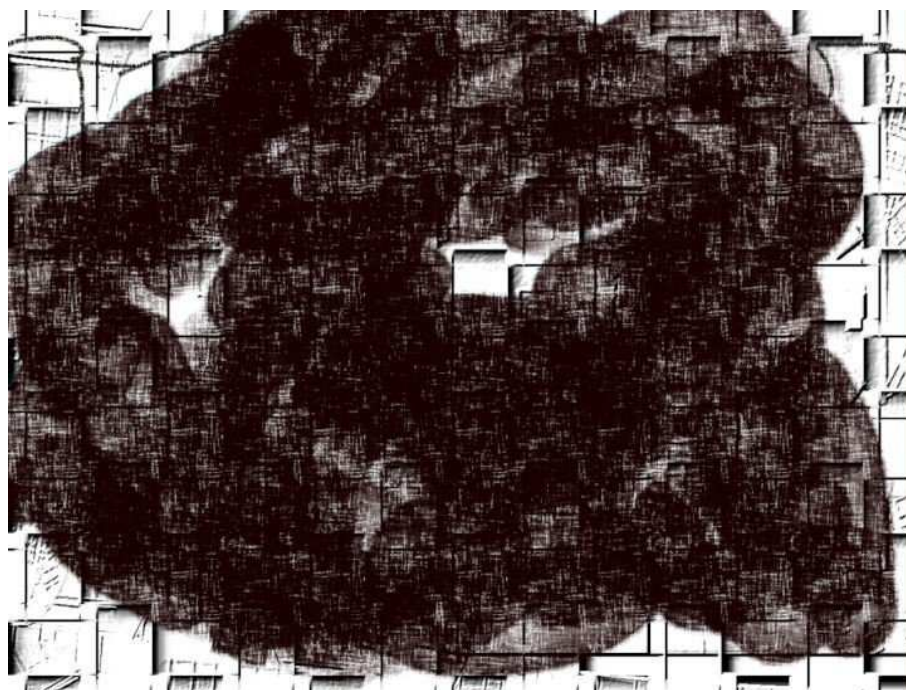


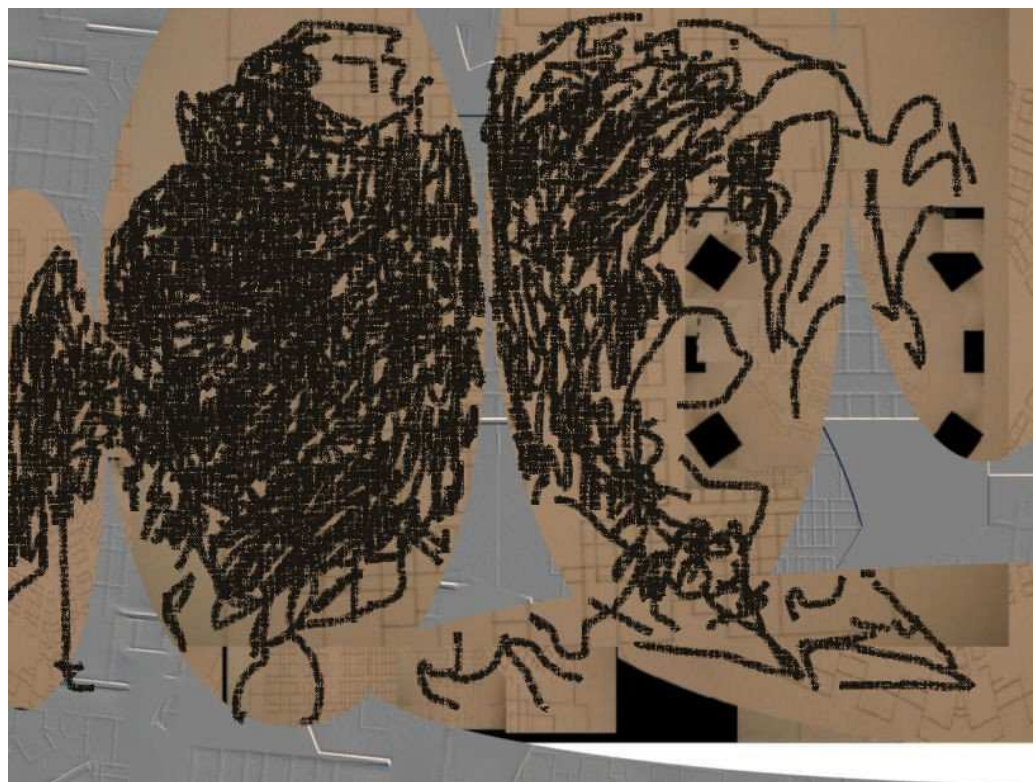


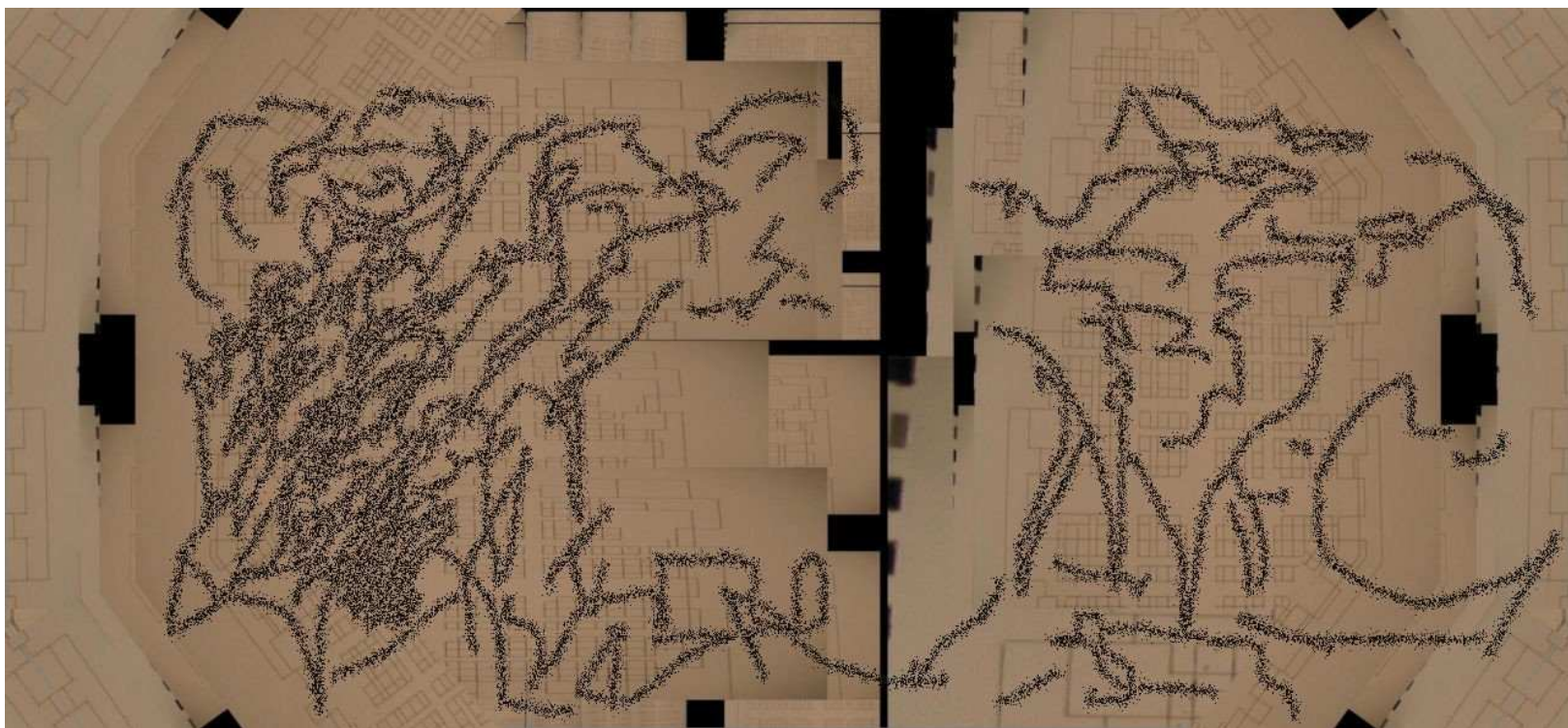


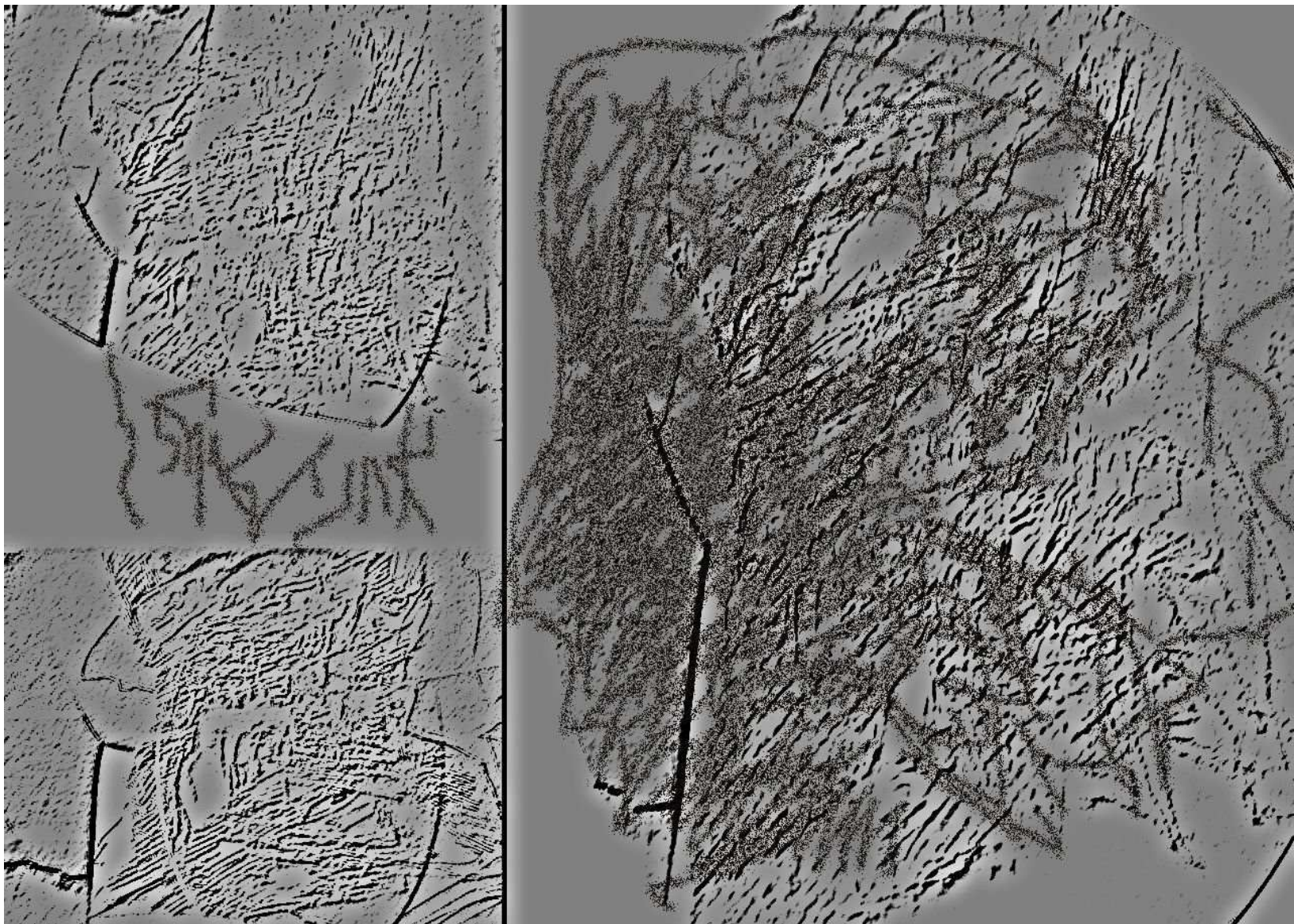


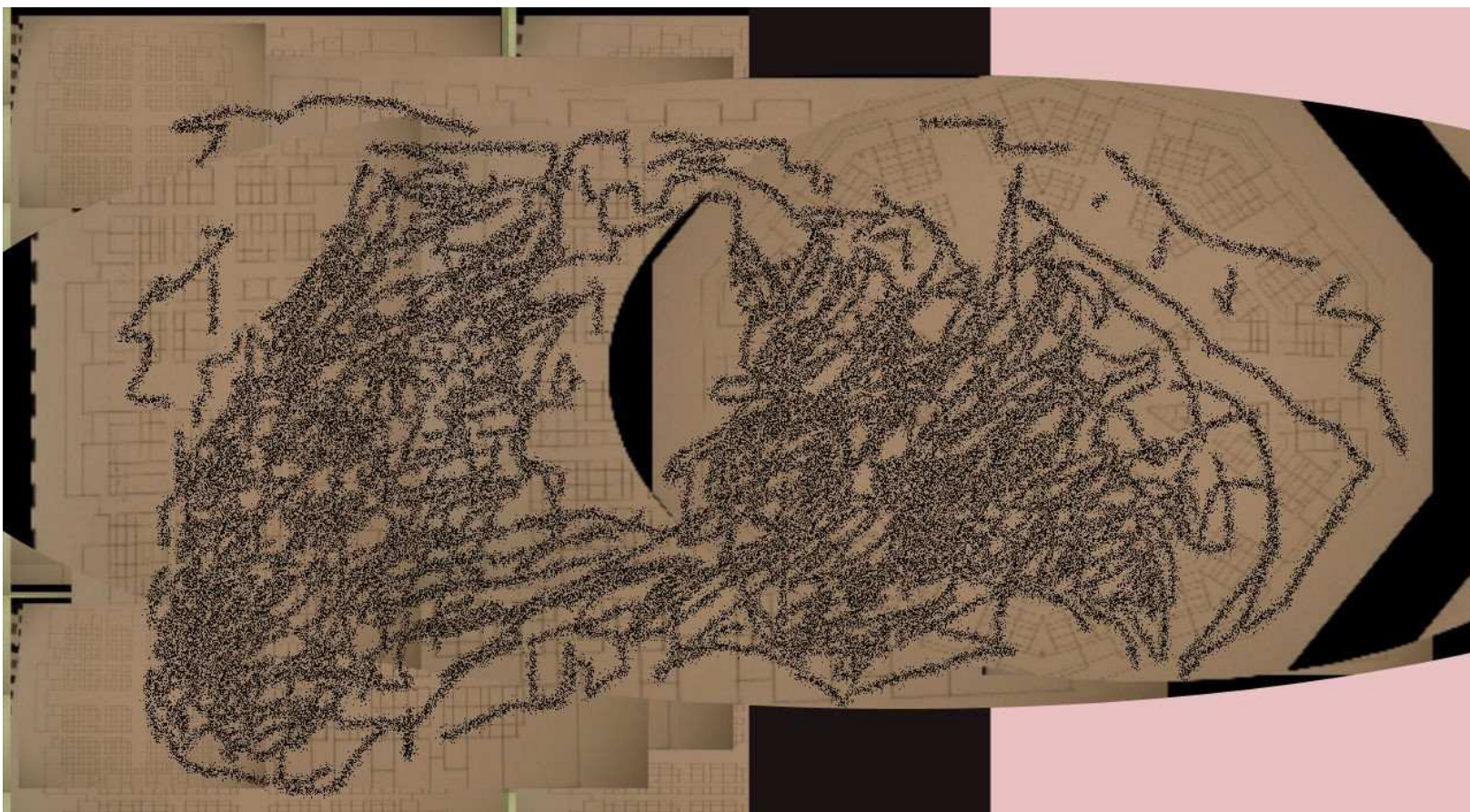


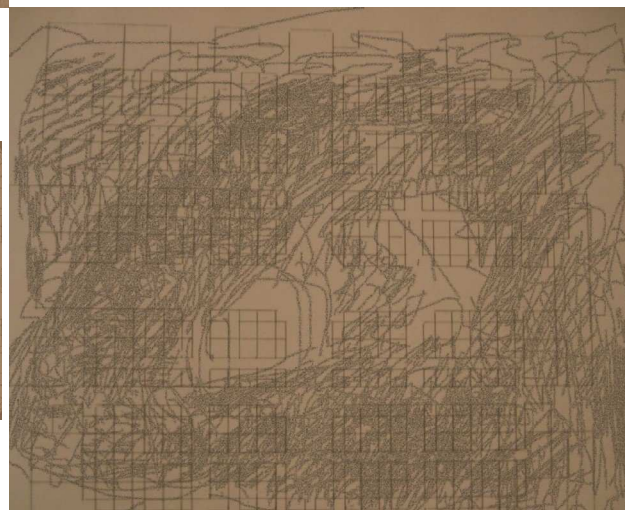
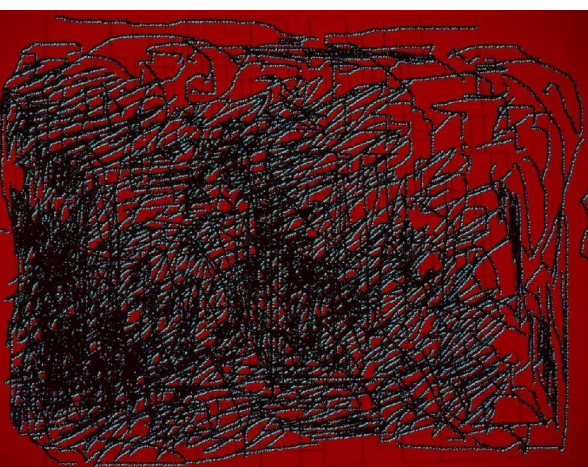
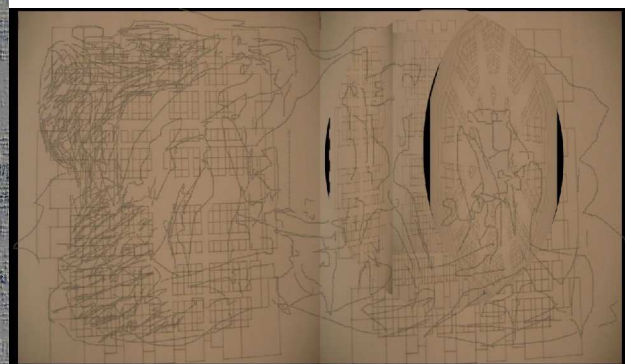
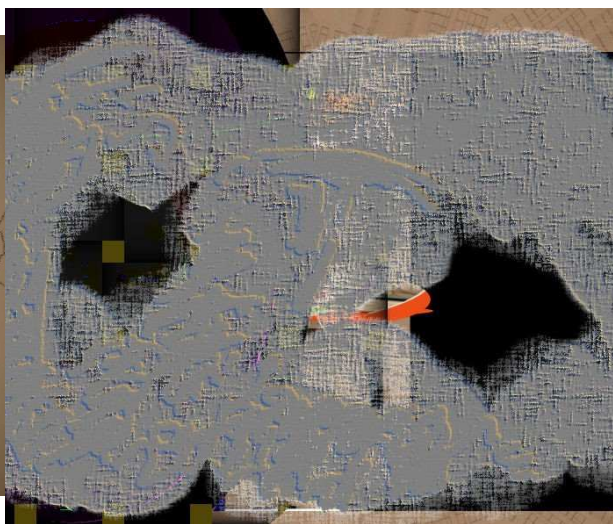
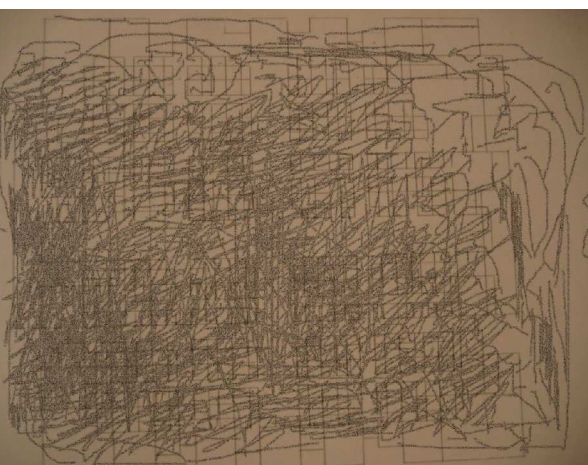
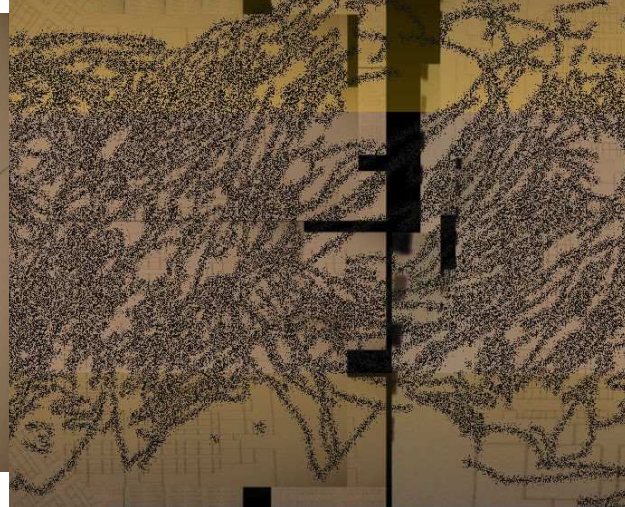
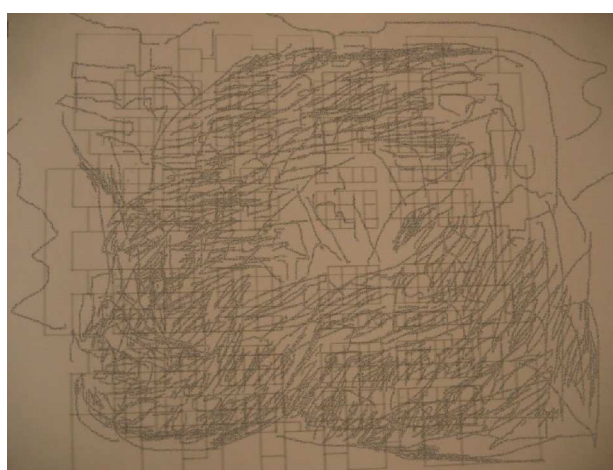


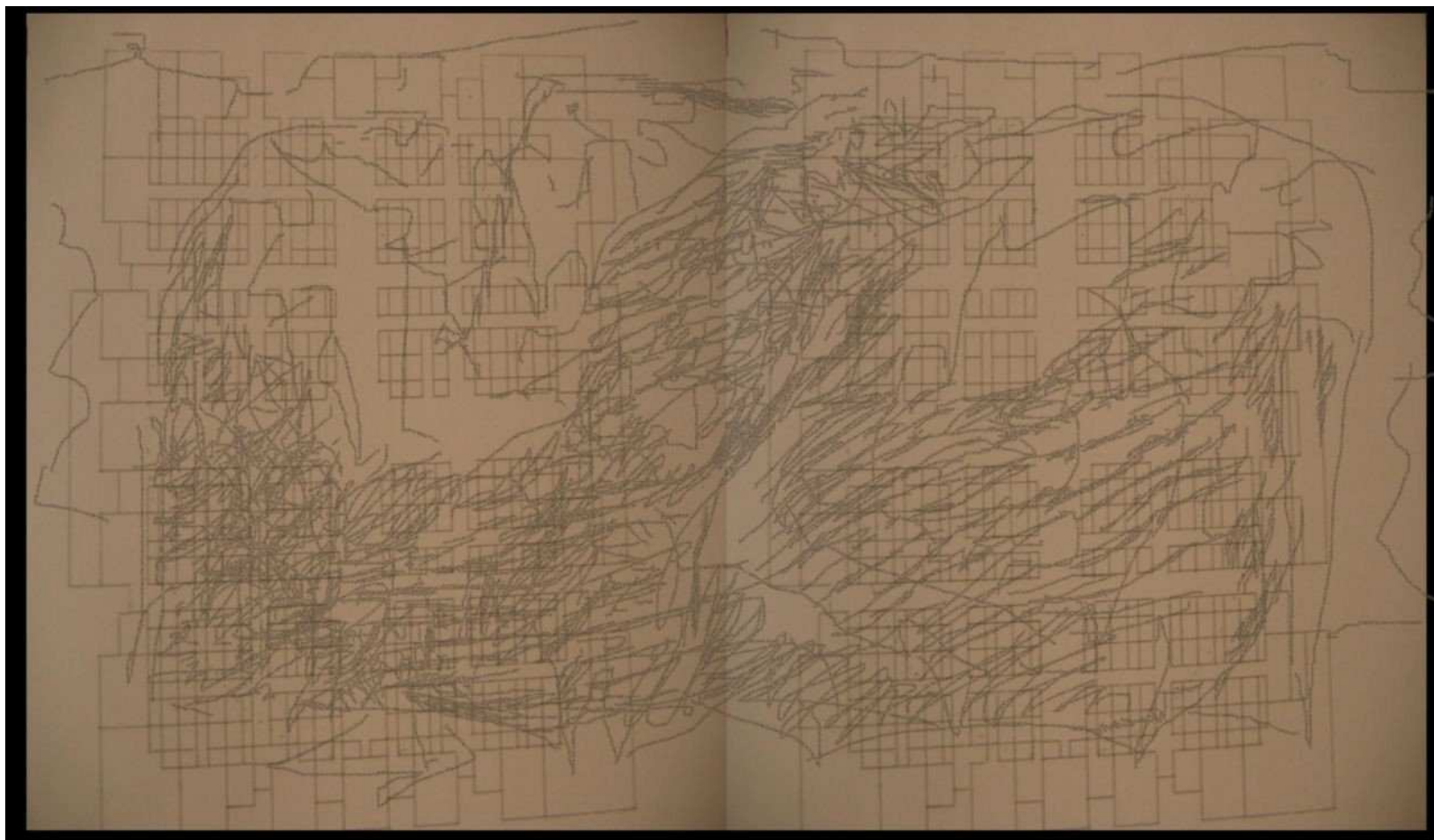


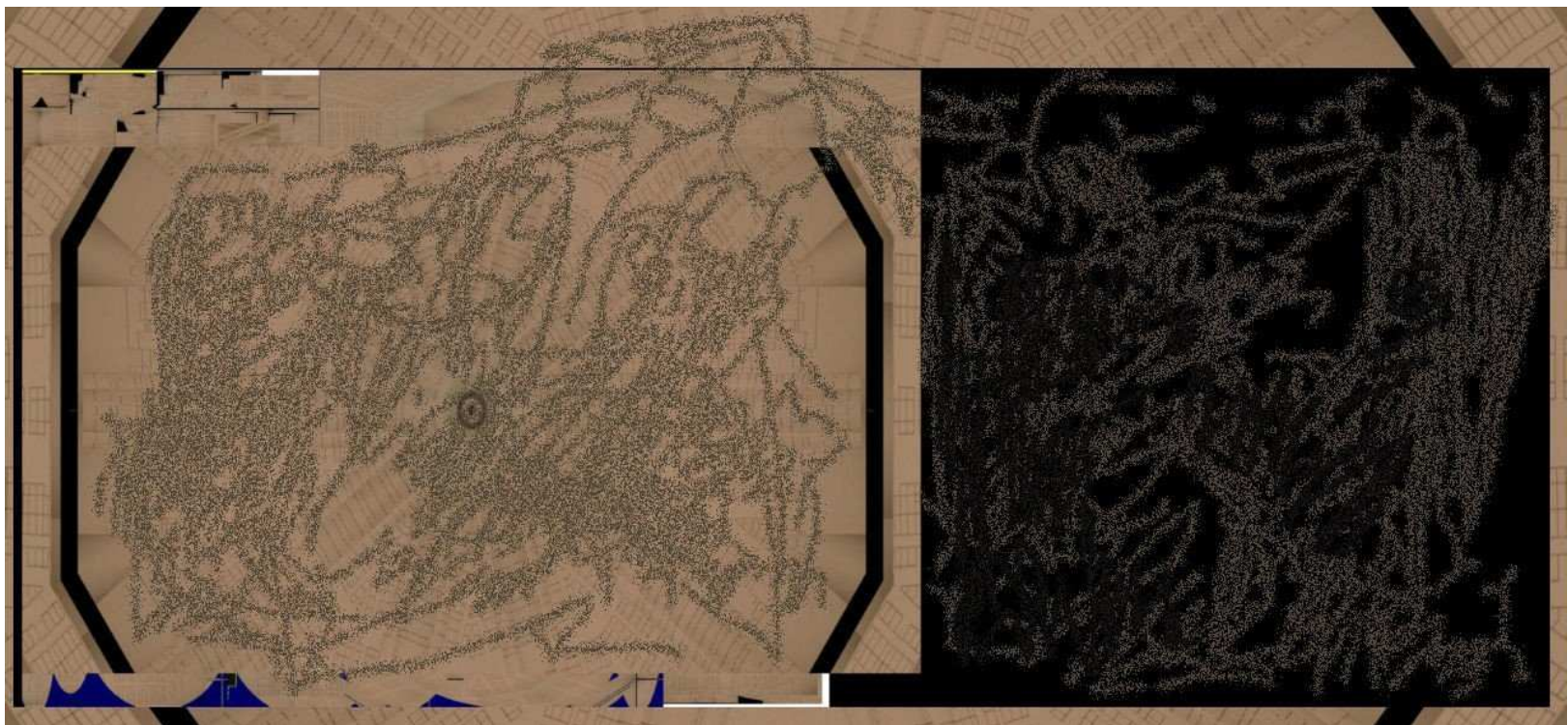


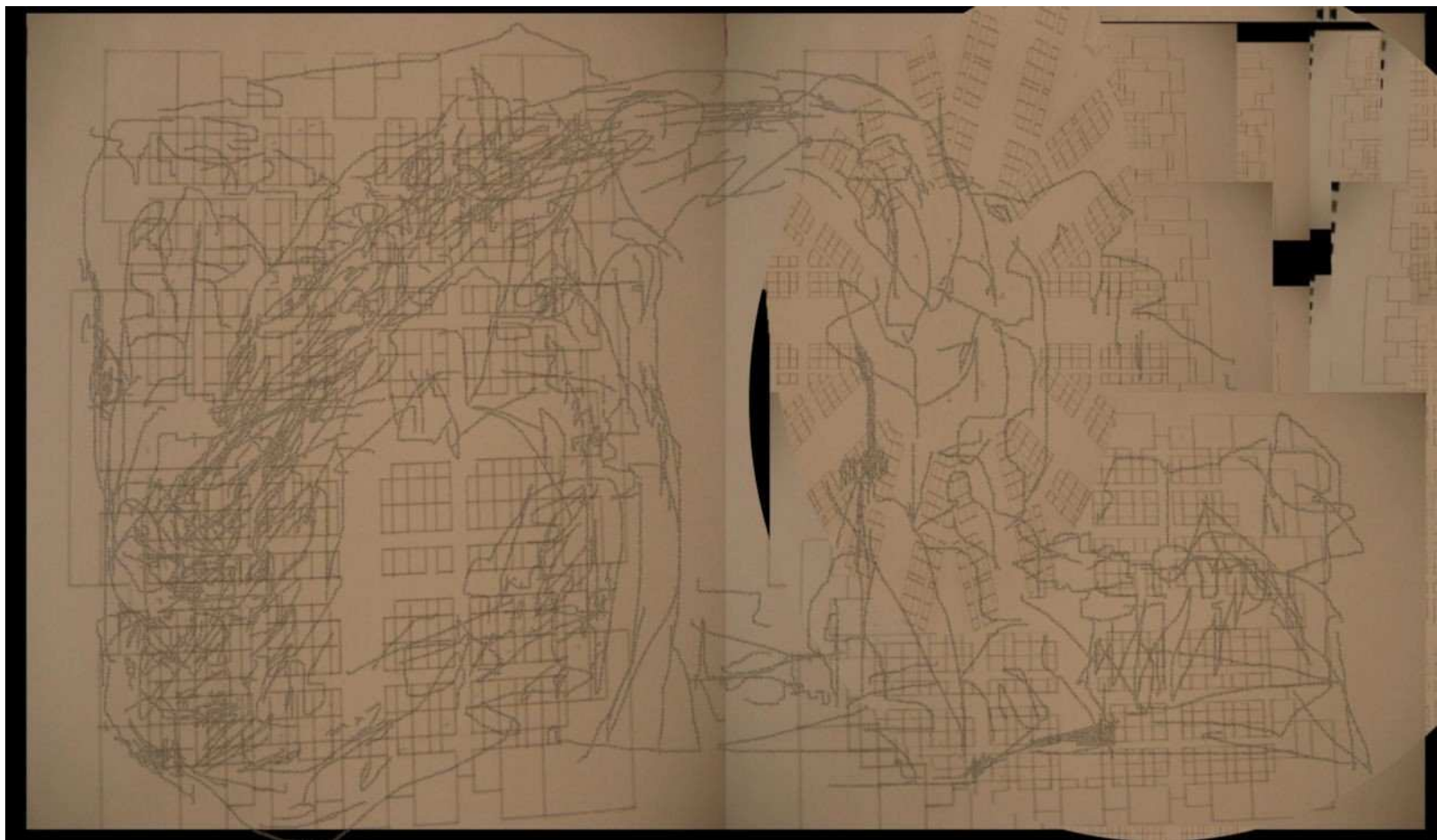


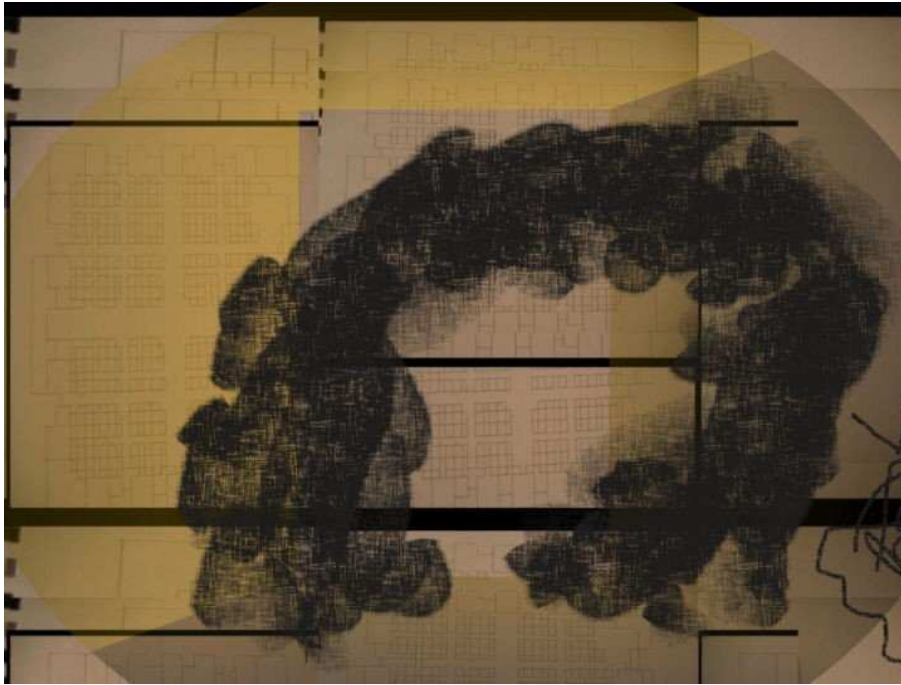




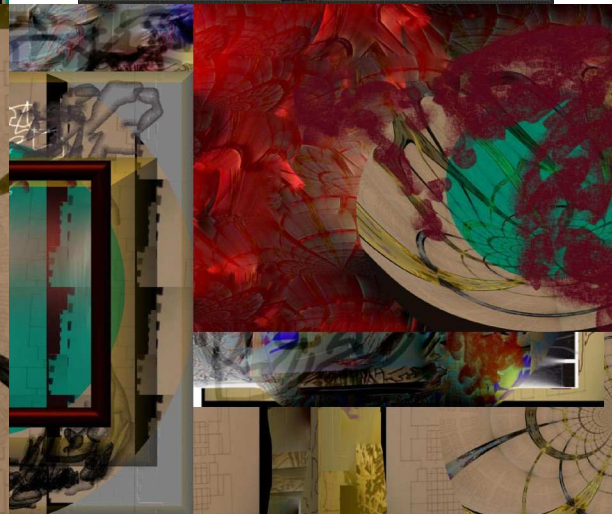
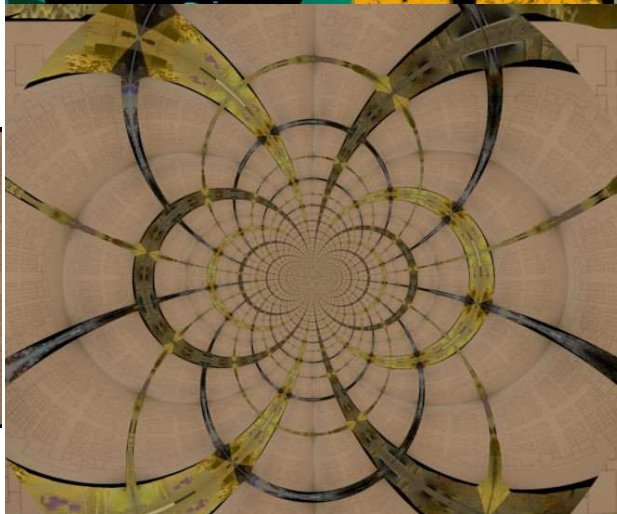
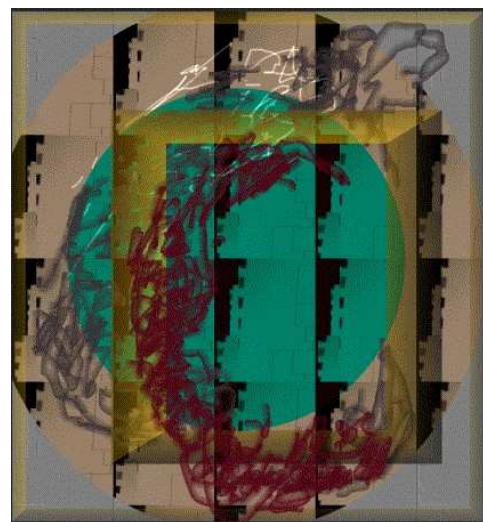
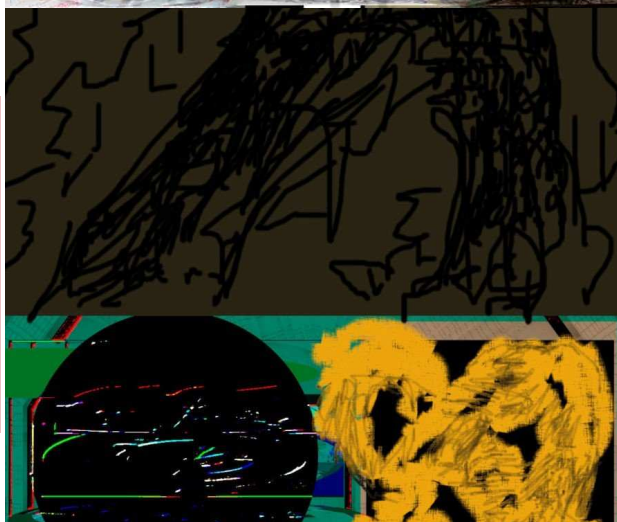
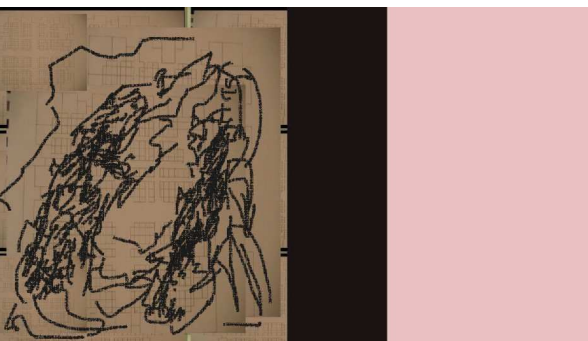




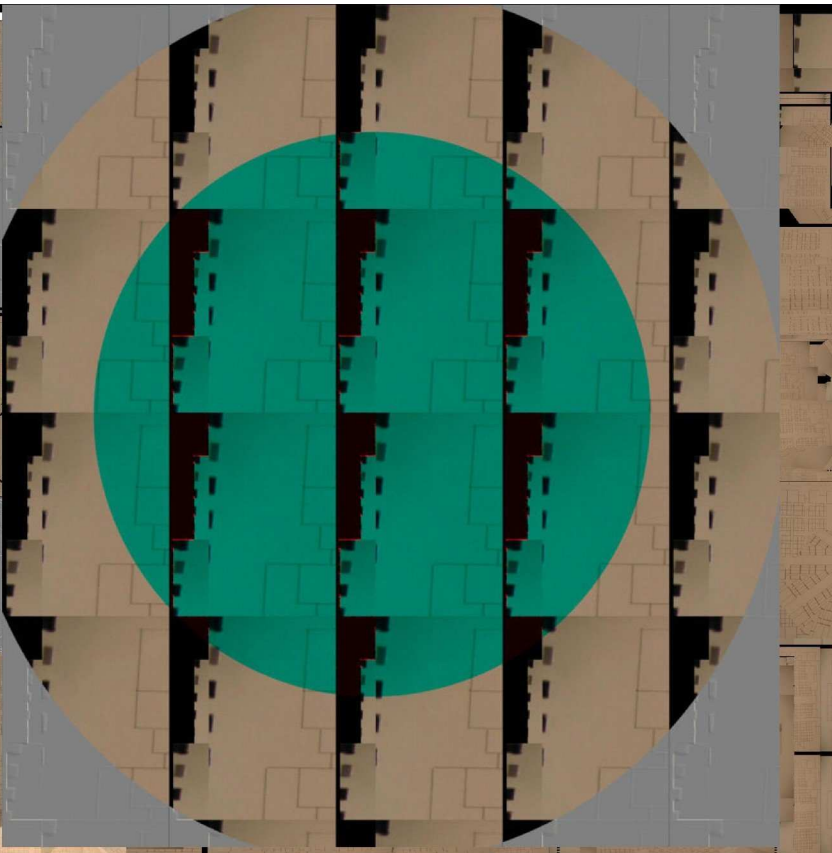
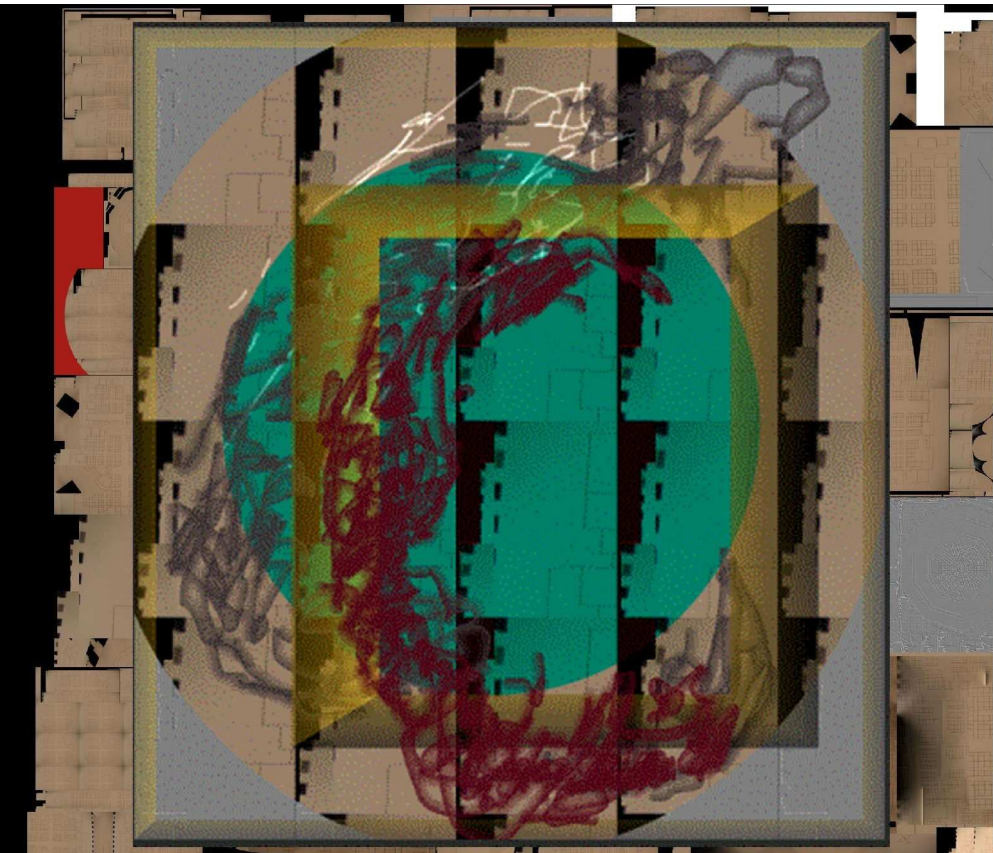




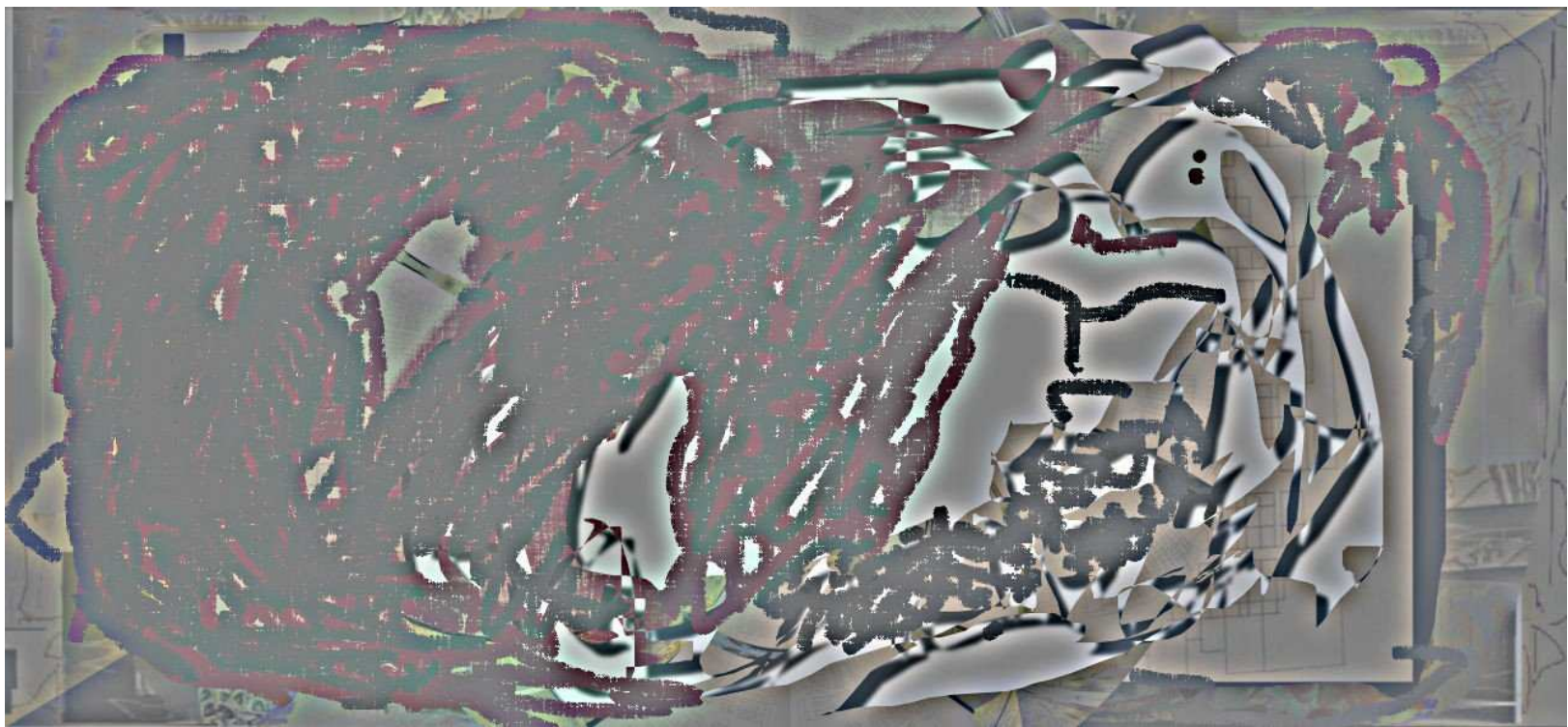


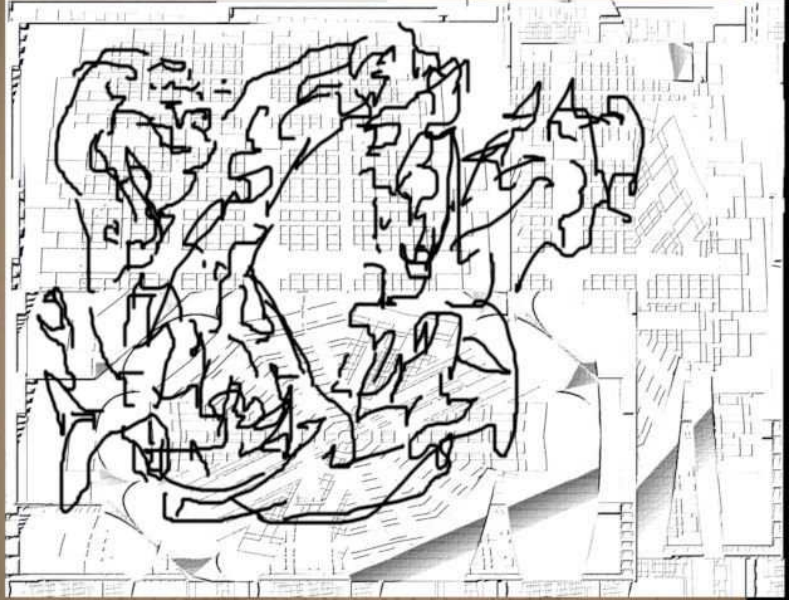
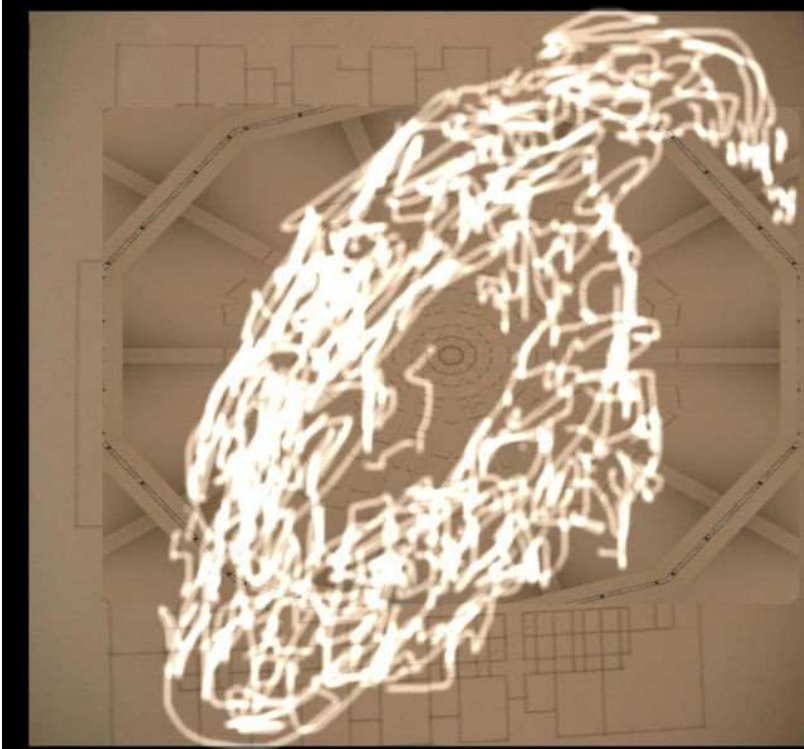


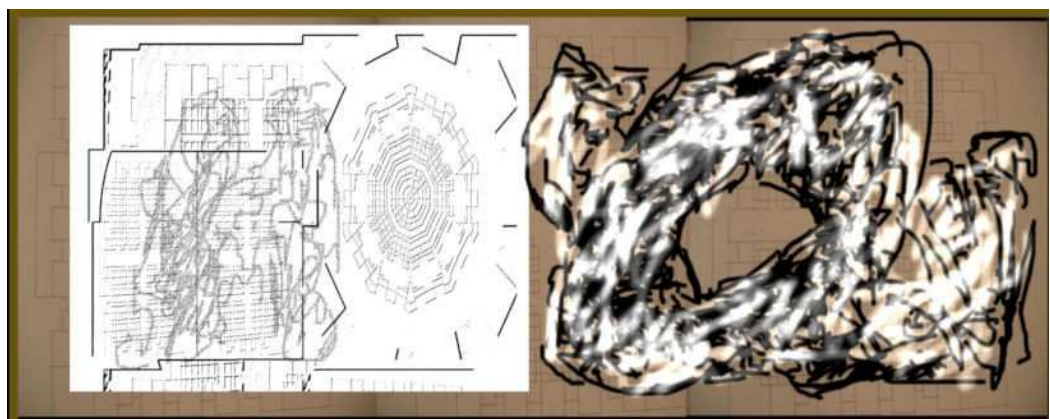


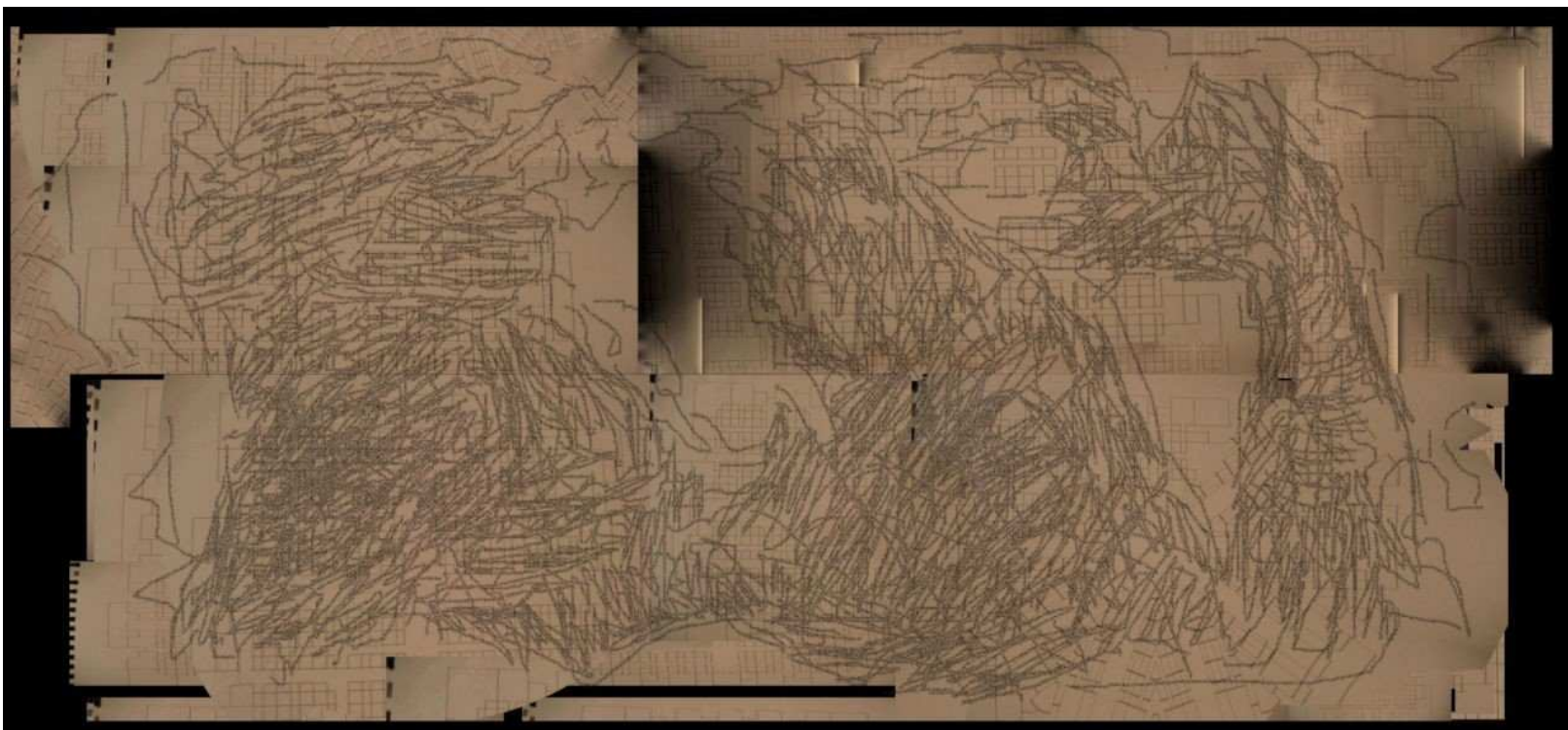


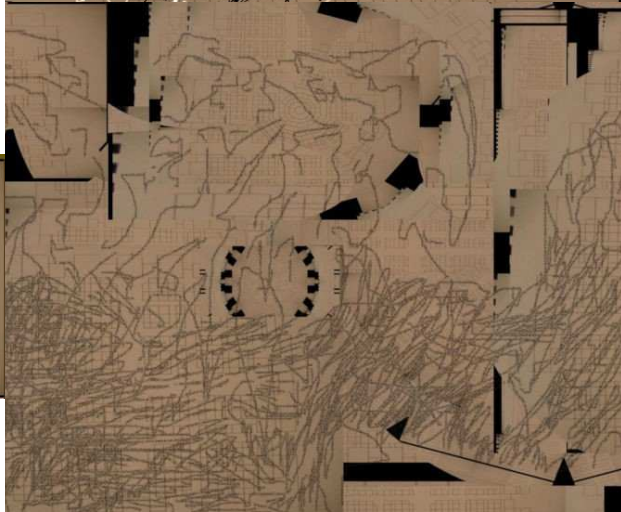
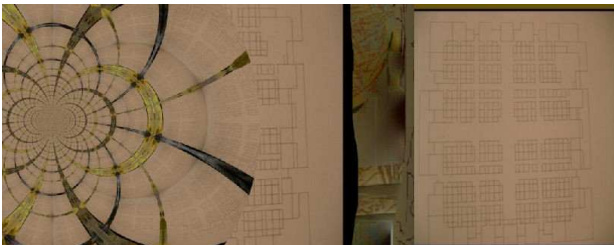
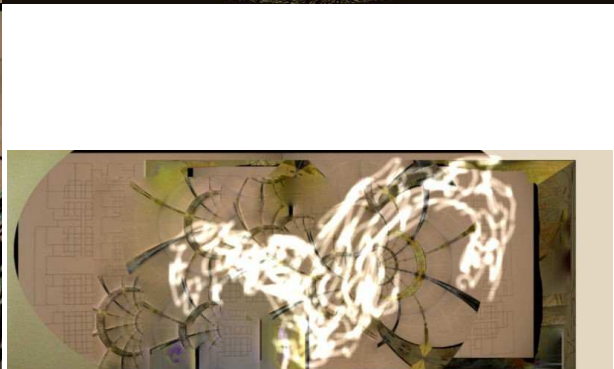
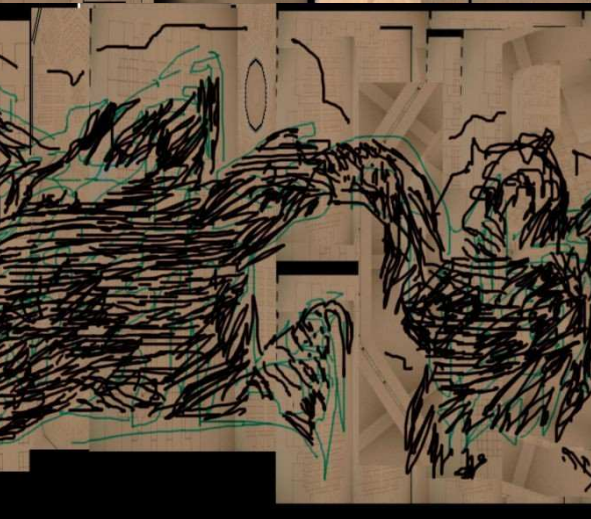
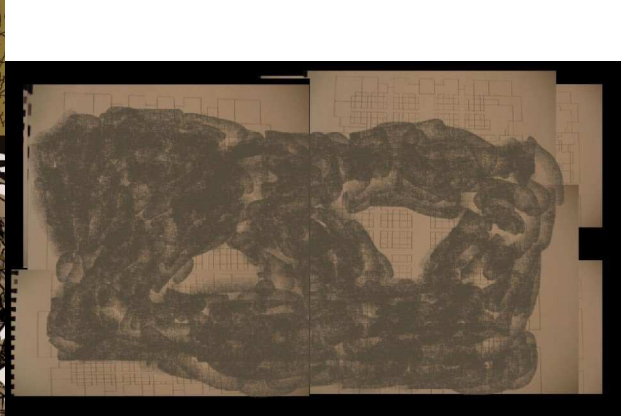
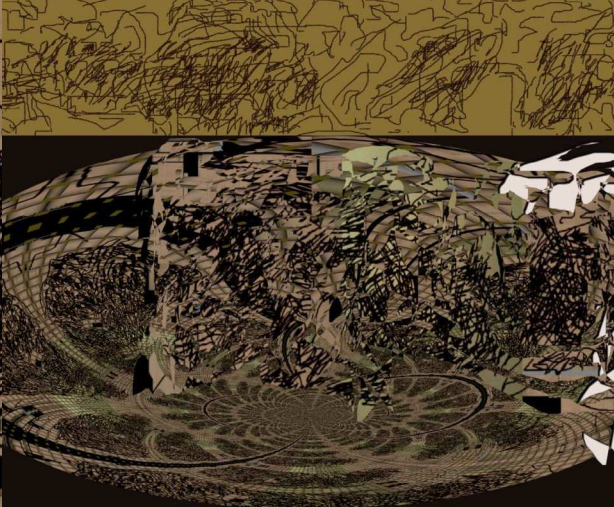


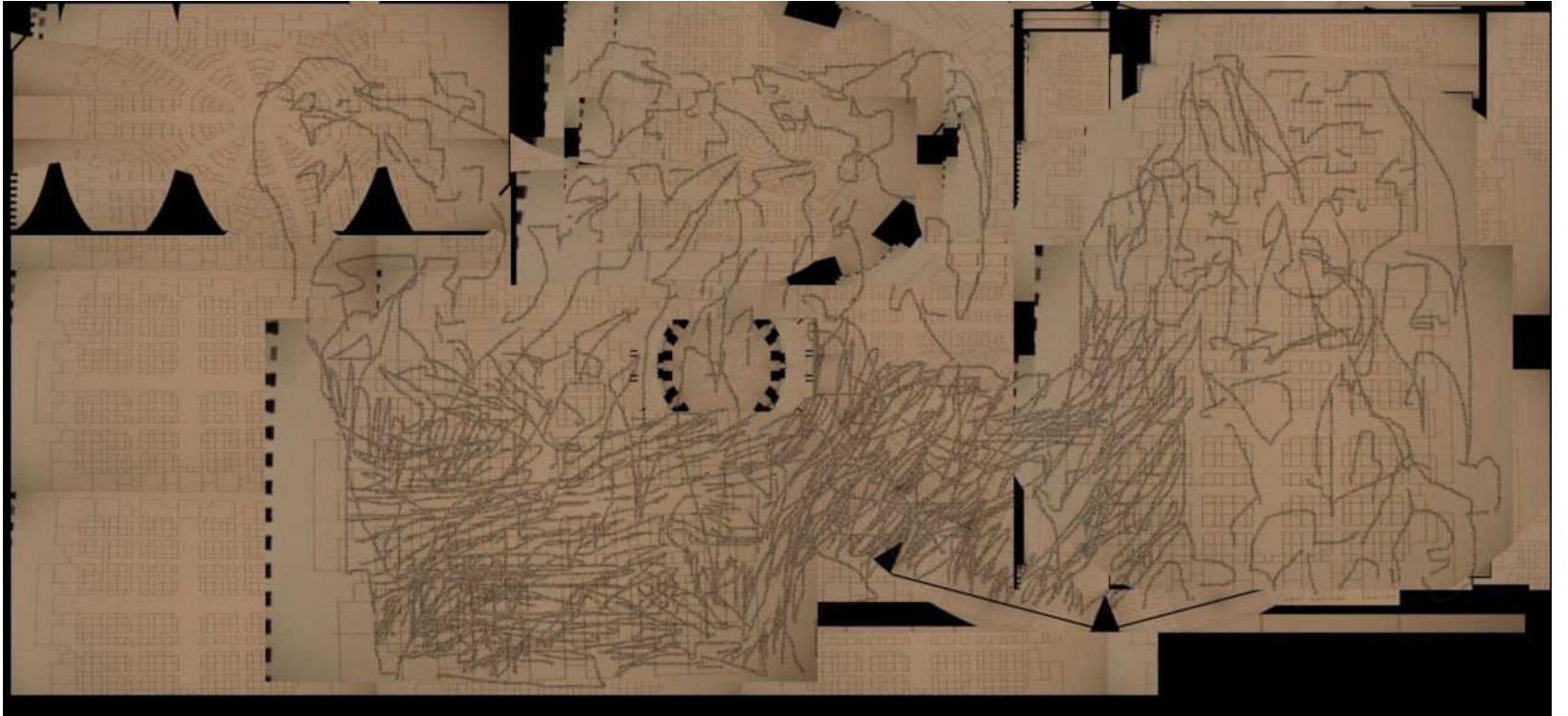


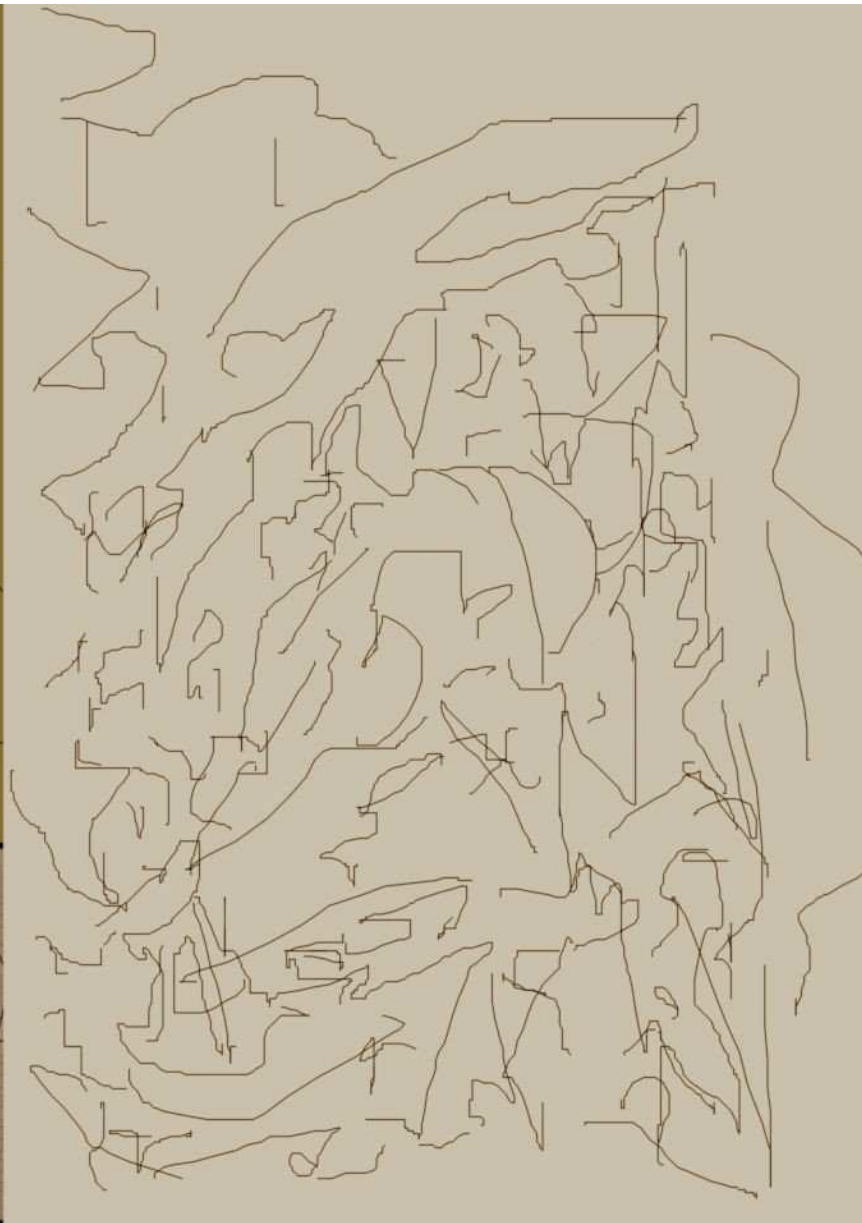
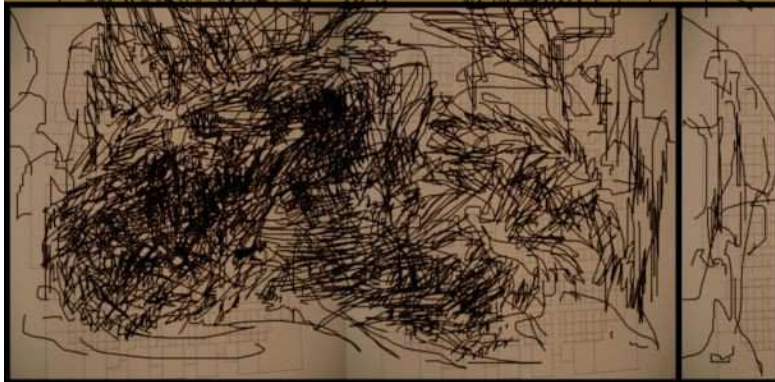


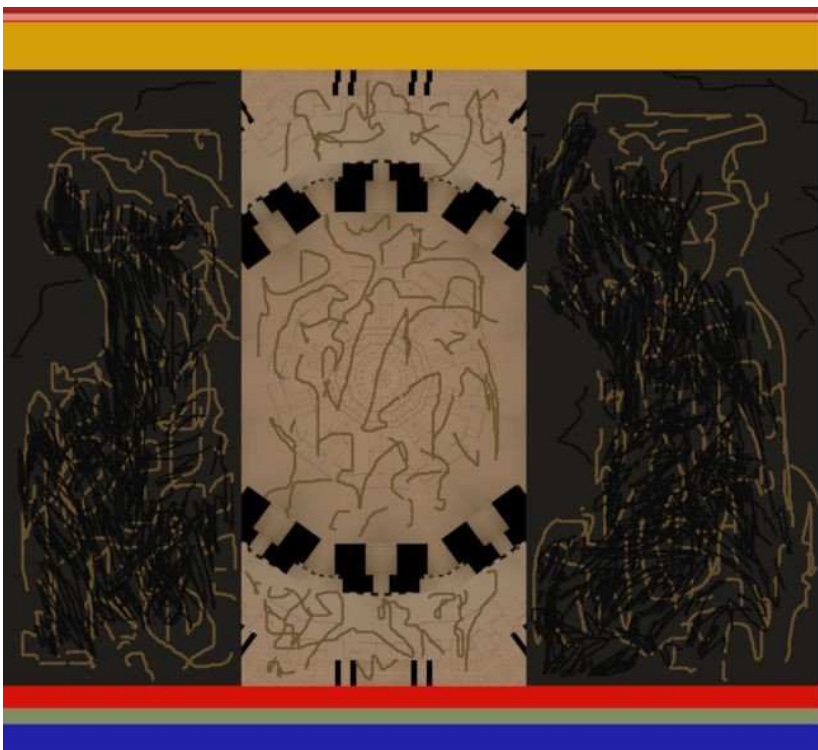




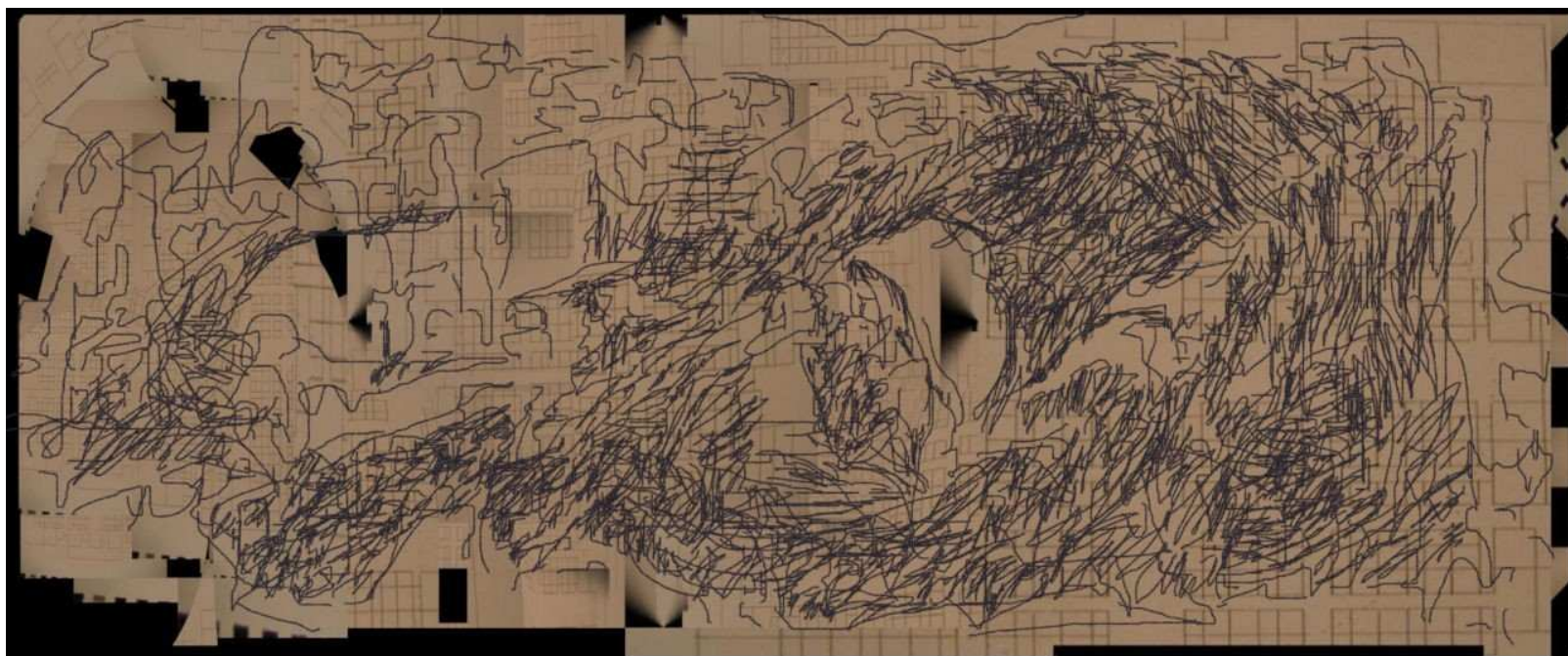






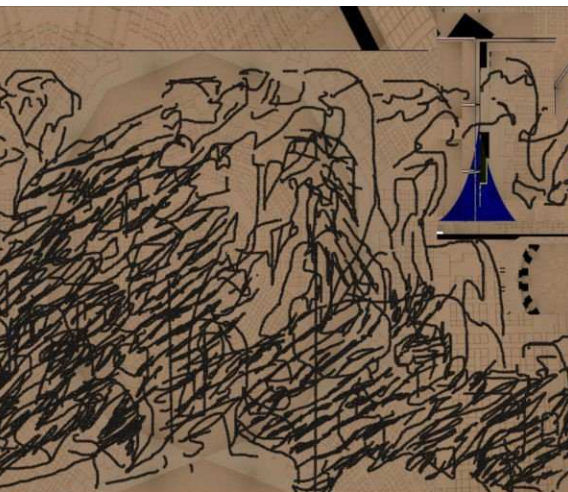
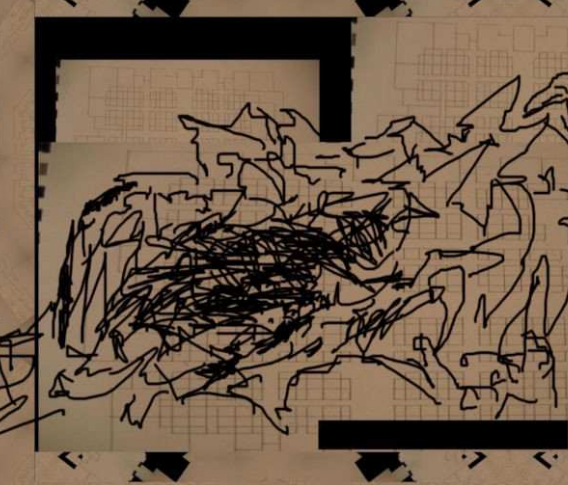


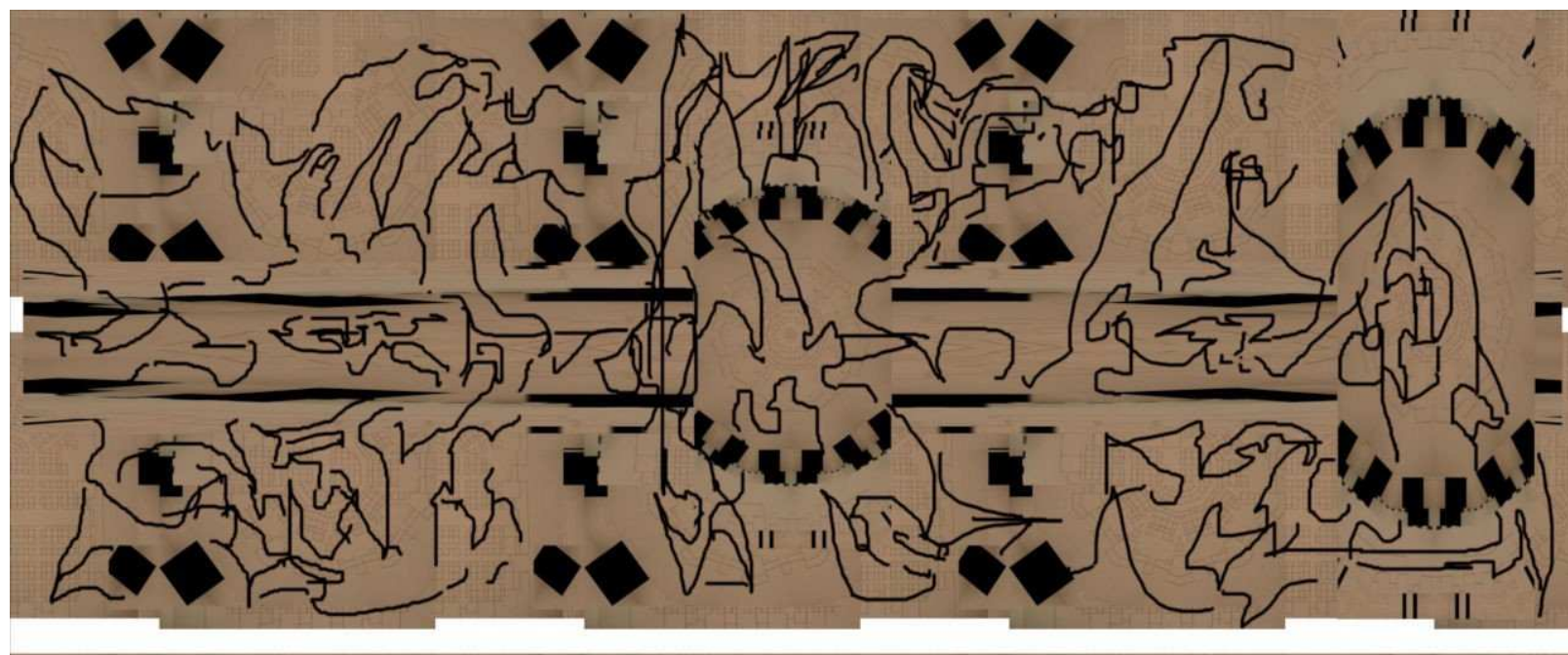


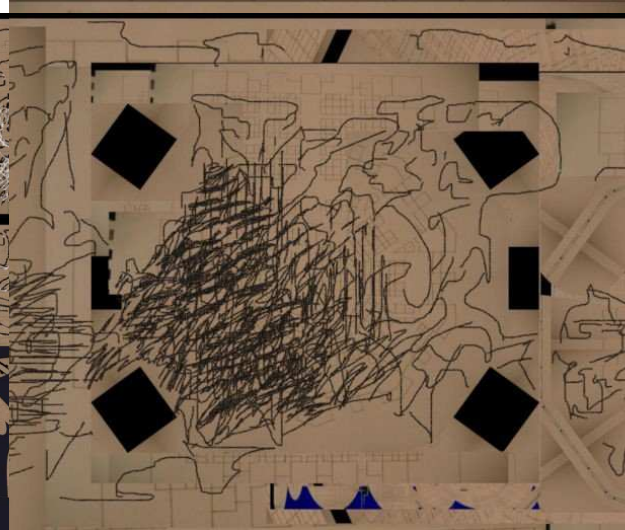
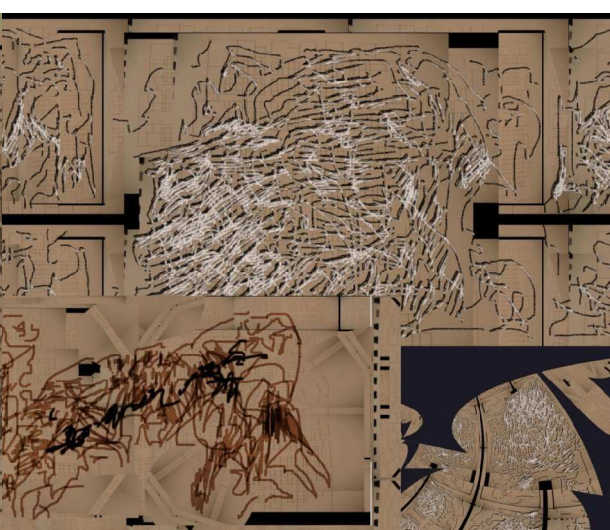
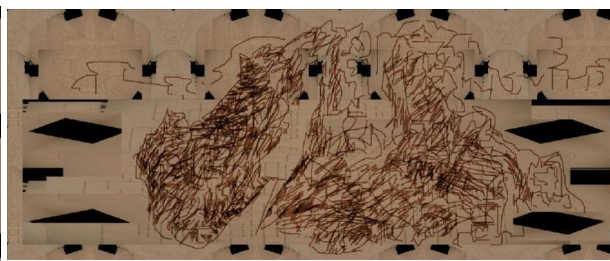
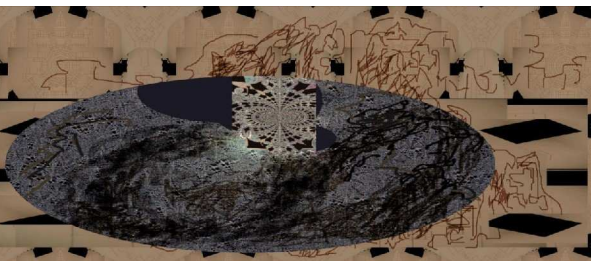








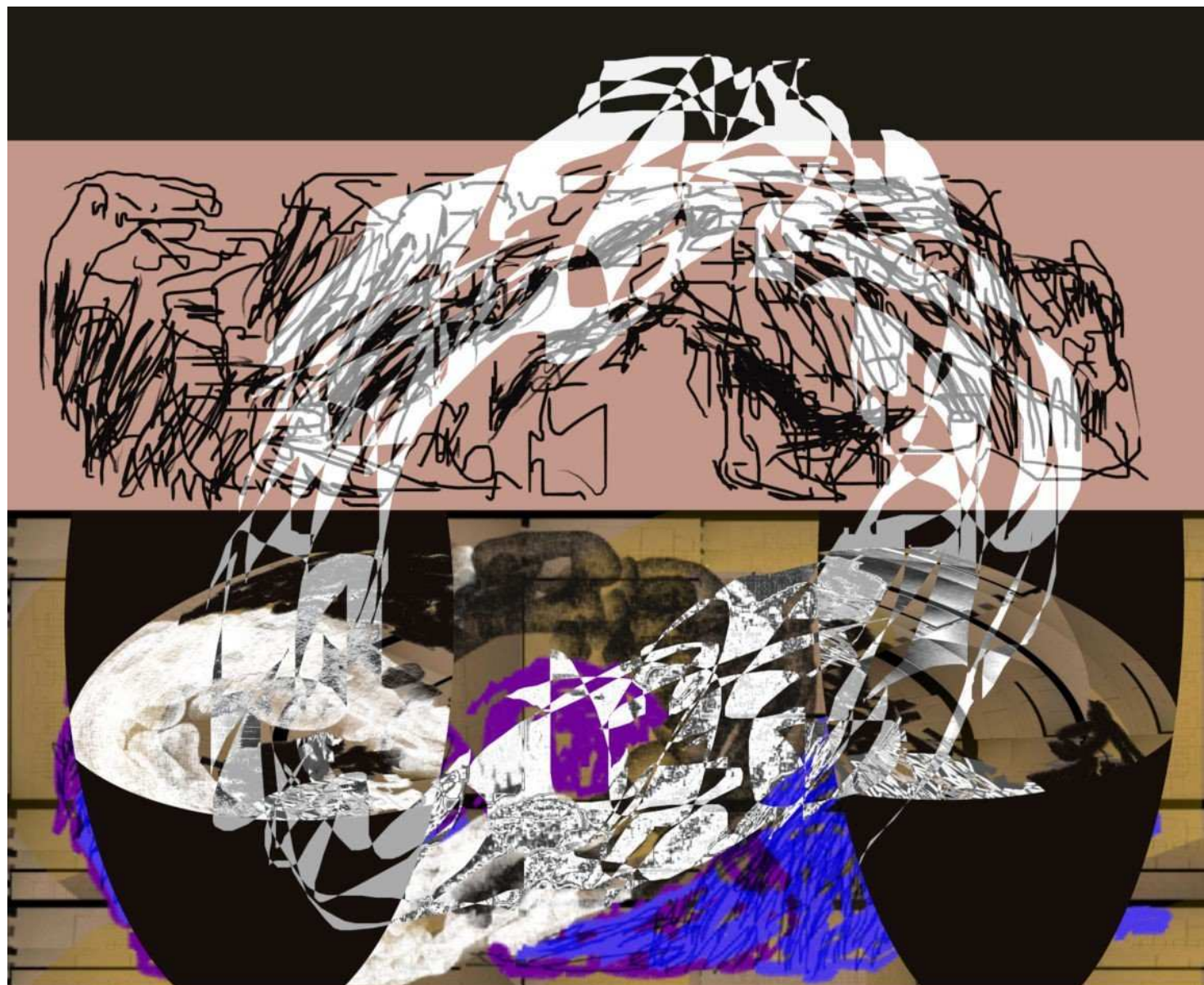




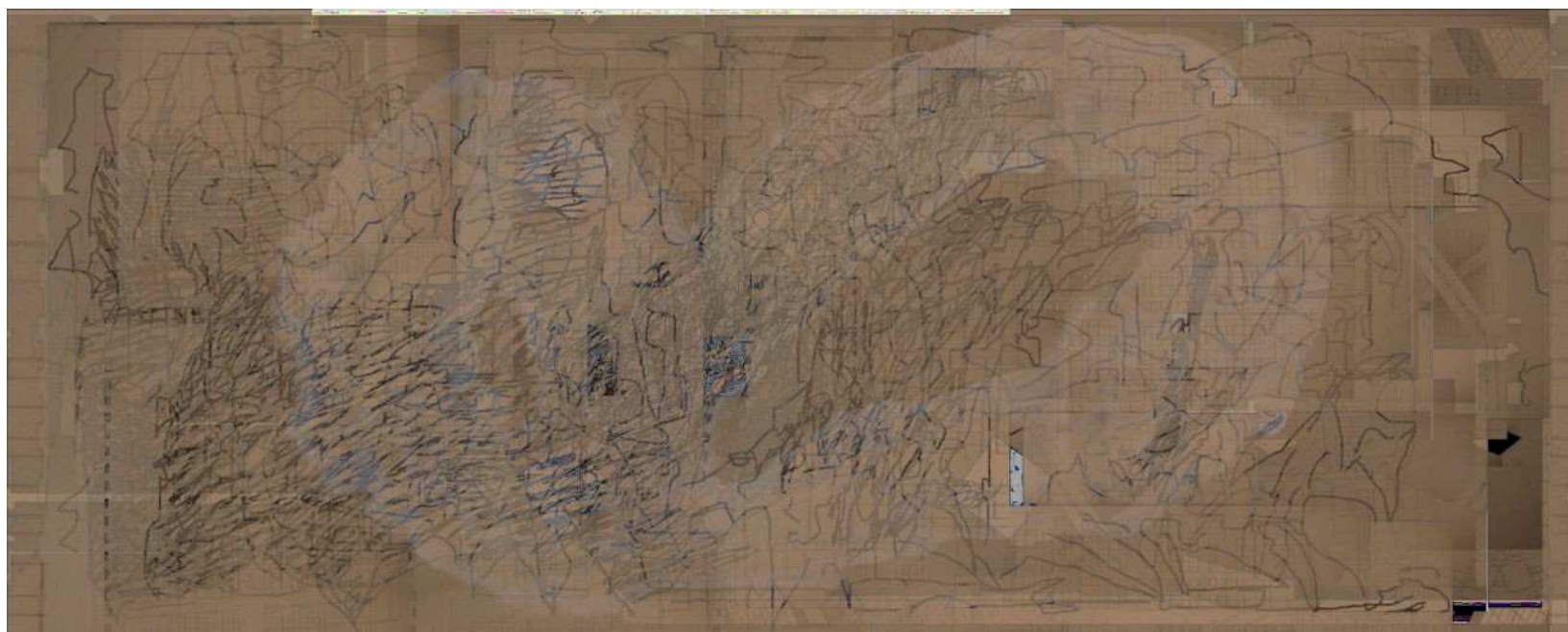












Transposed are These

Labyrinth Strata chiasmus concept pattern

Explosion Coin of Realm Alloyis drawing erasure

Ambigua Trope centrifugal syllepsis thinness

Chordage verse Centripetal abracclari threeness

libra exode guage enfold Mirror aura

Oceanic mood Oscilation immerse Negate aural

Hypsos City fate ingress form therebeing

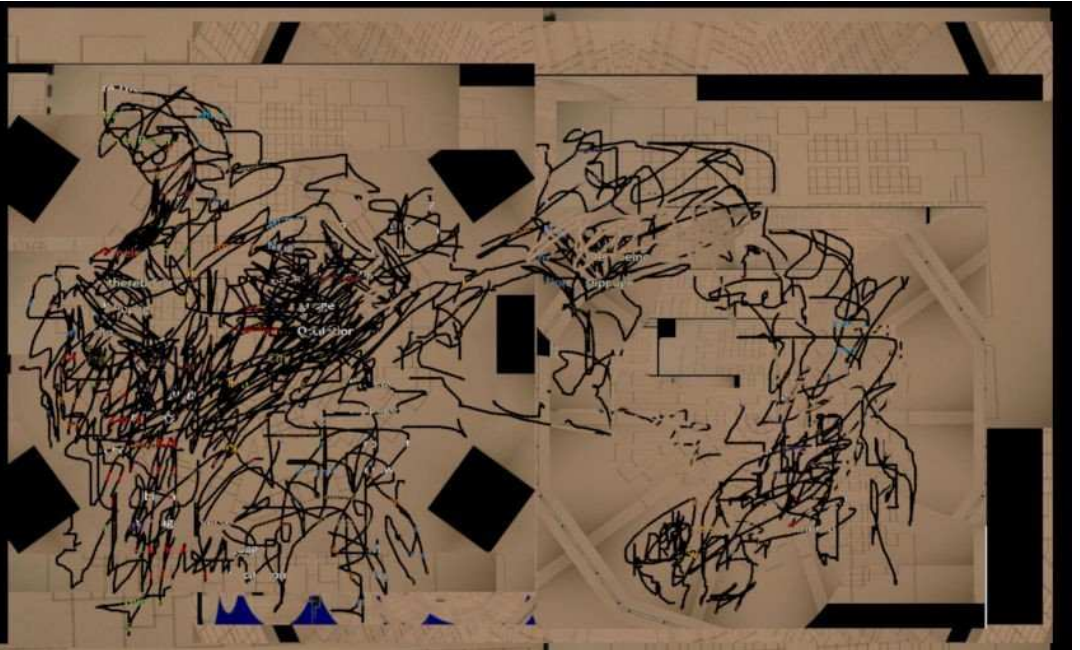
Sublation House art bow function slippage

slope Appeltron semiotic digests

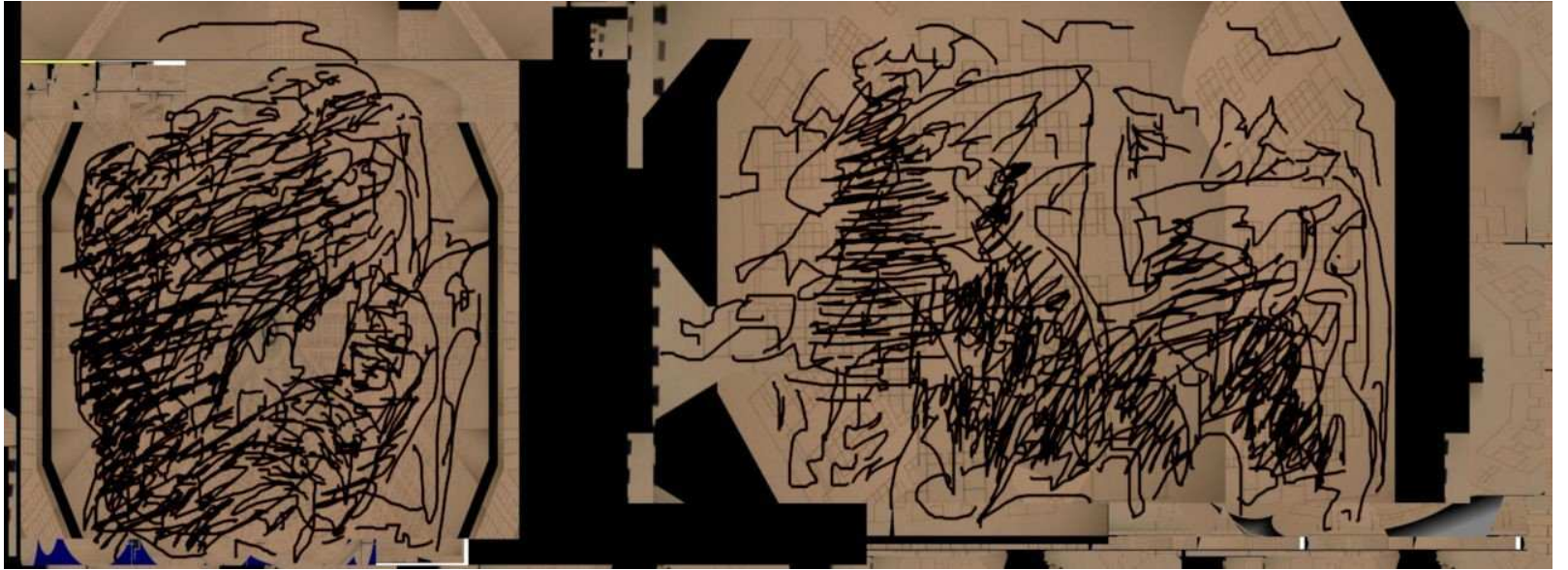
termata Hypokomelnon somatic Delids

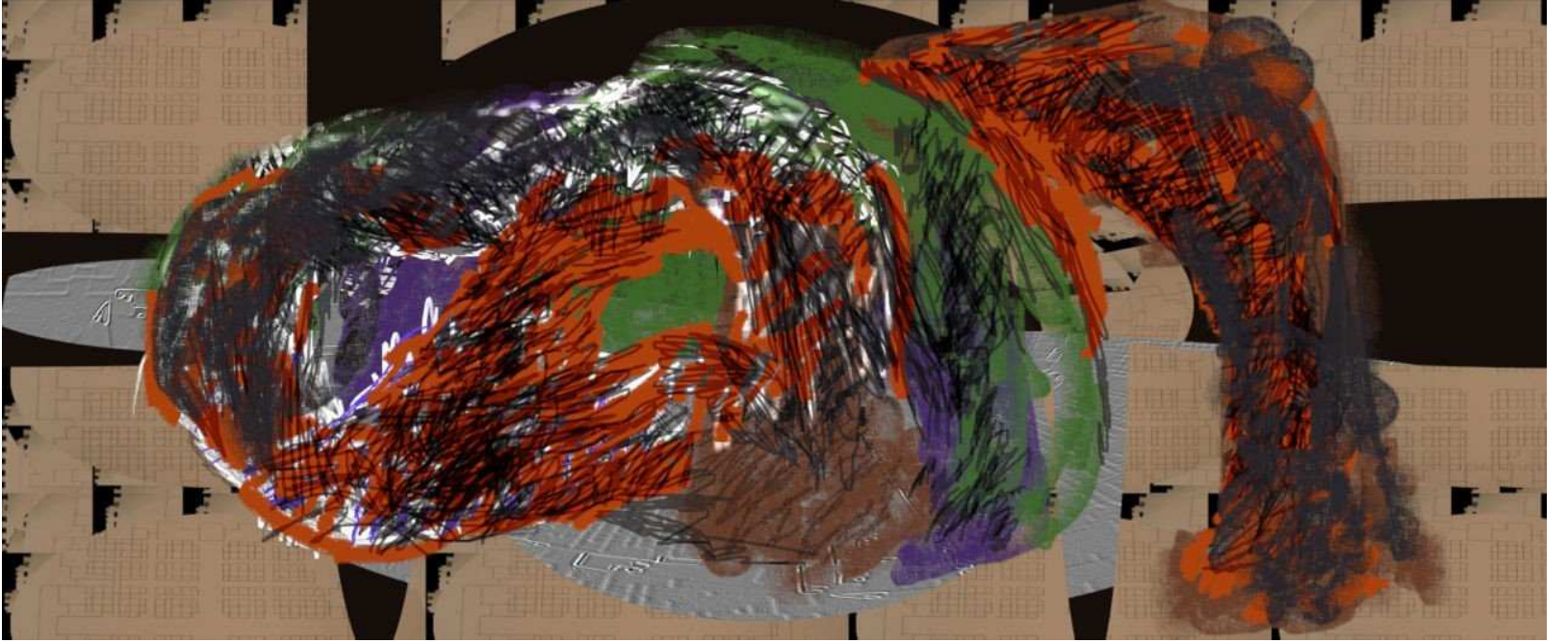
Berm trace

Wale rhizome



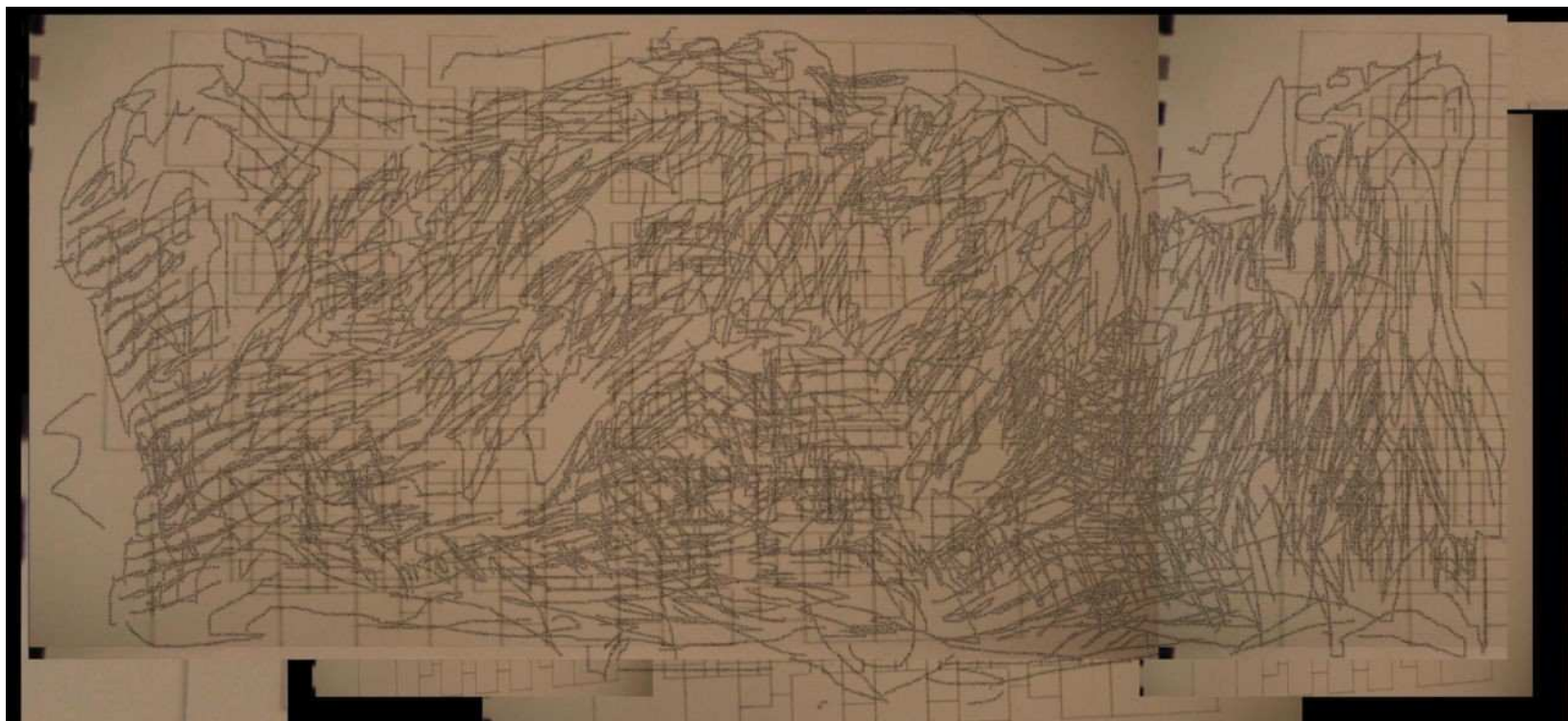




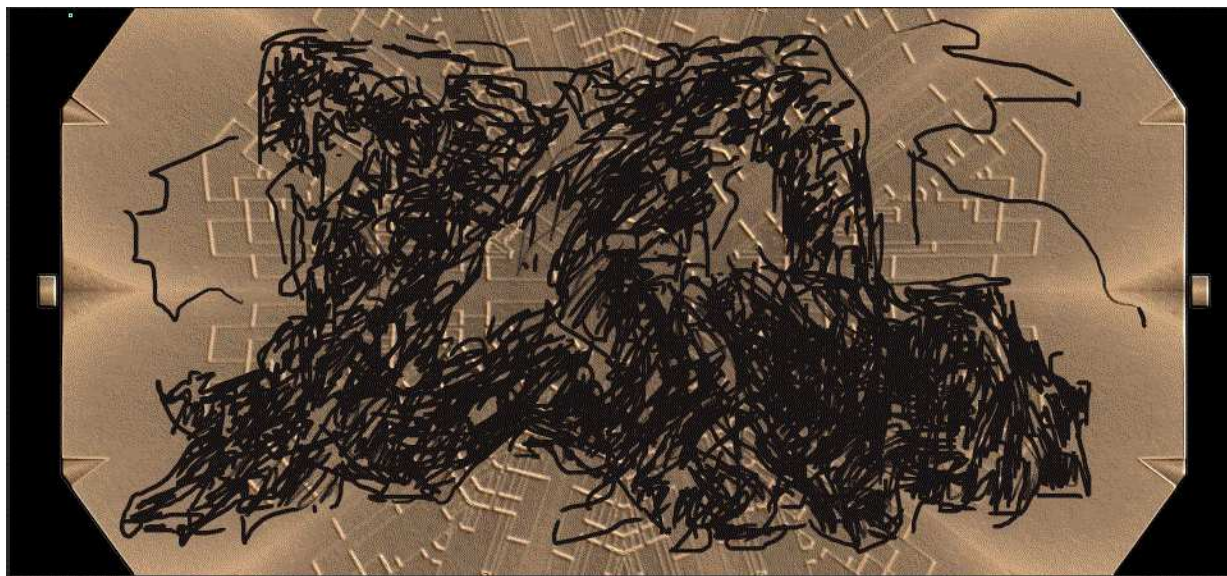


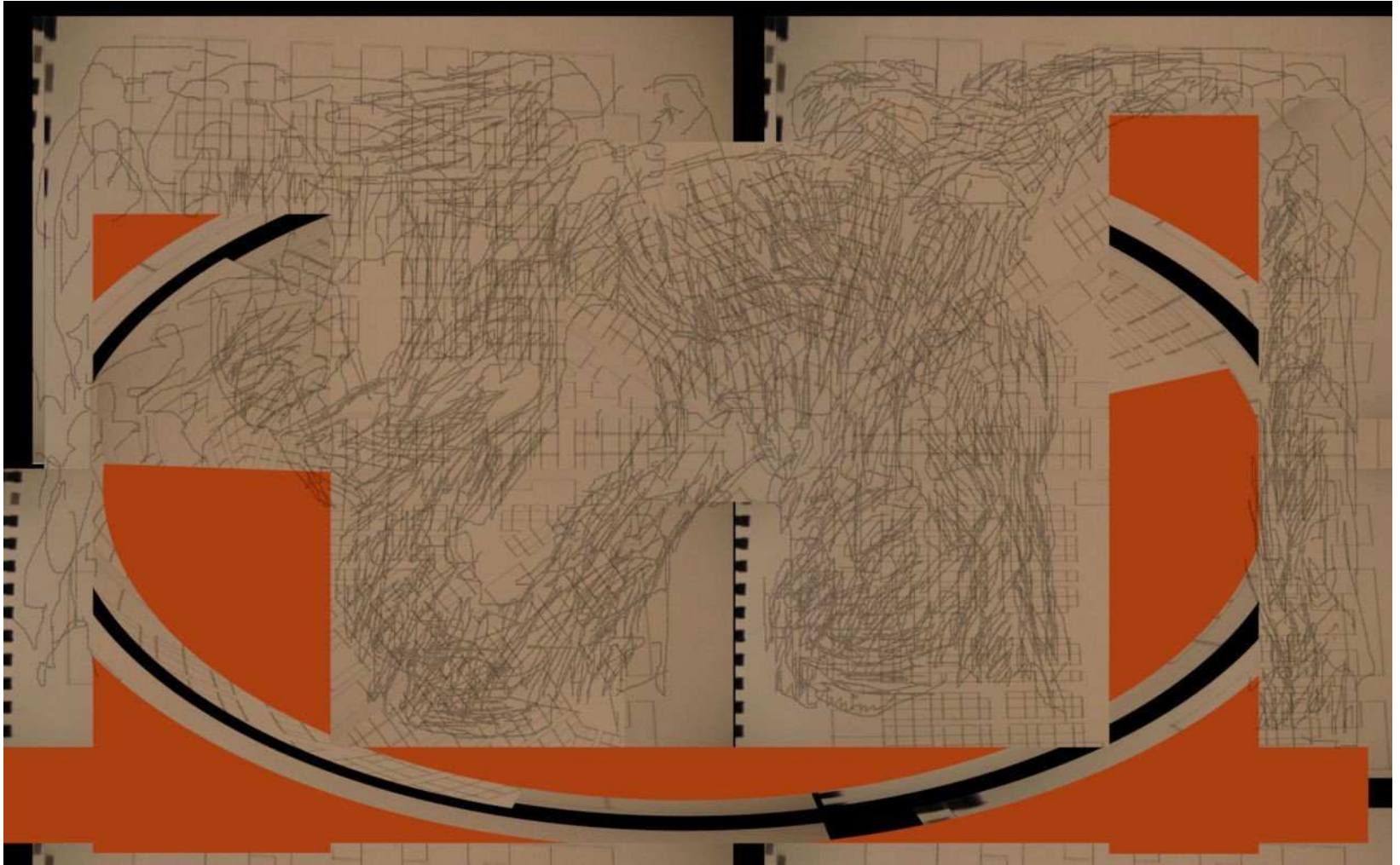


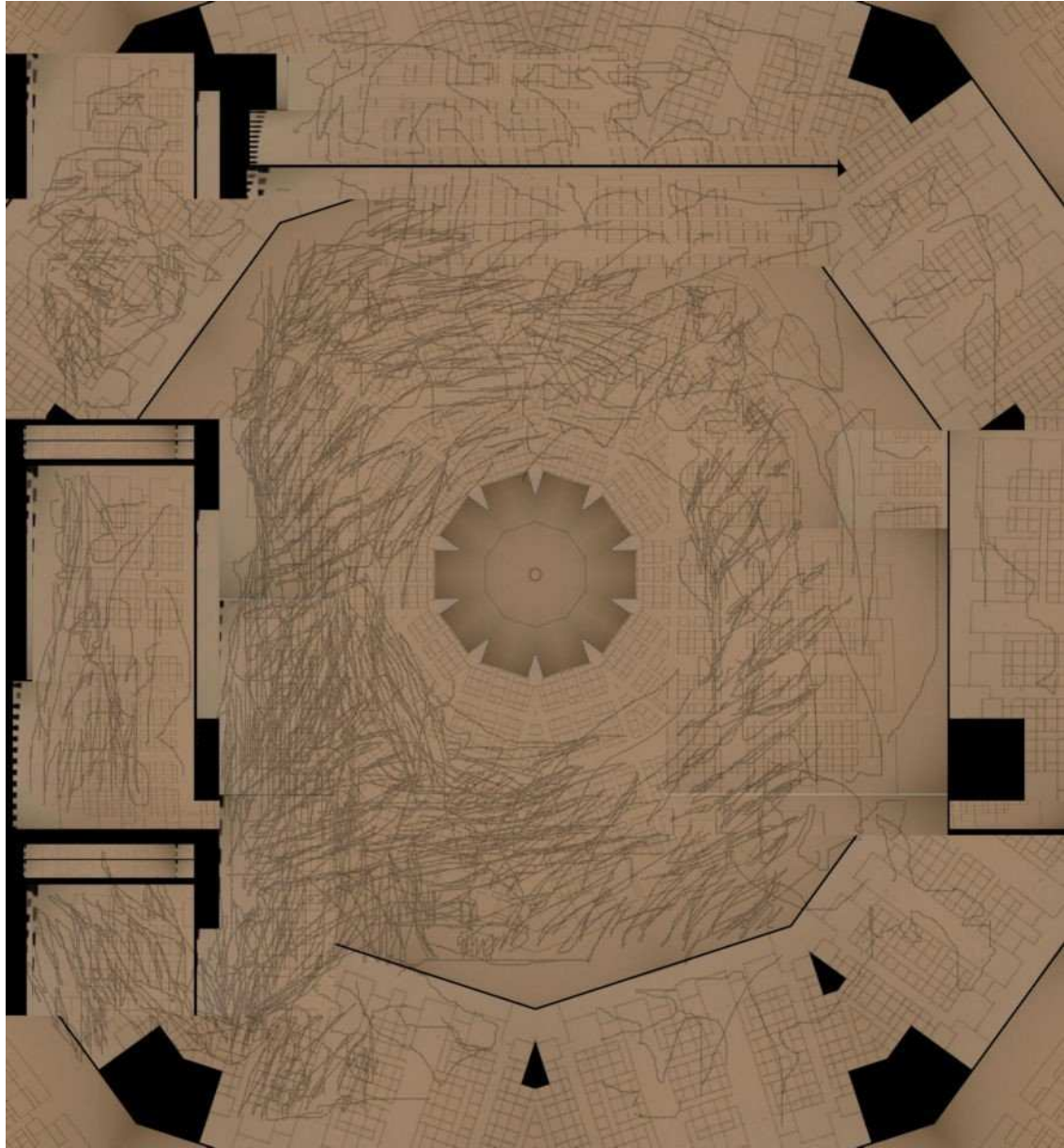


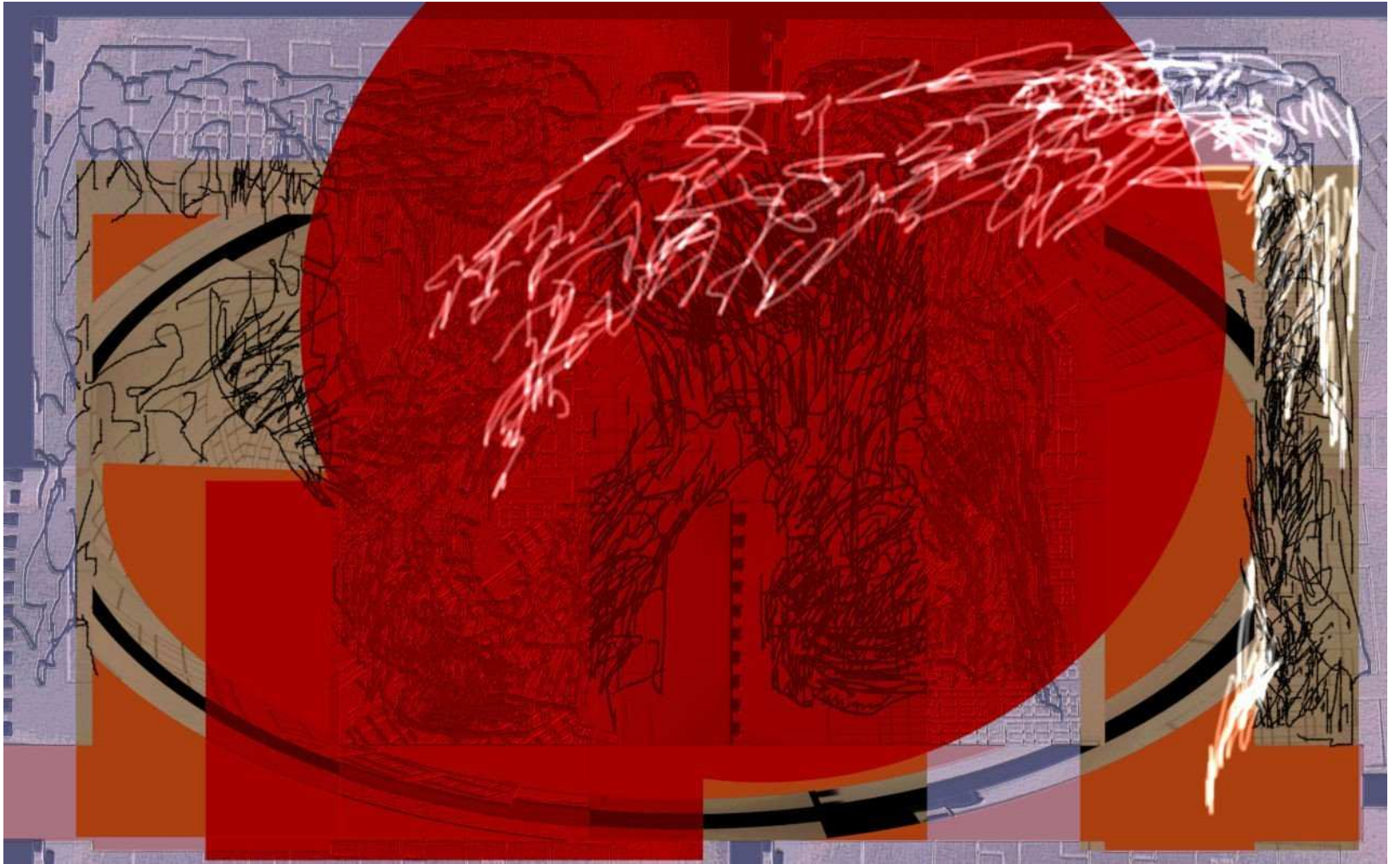


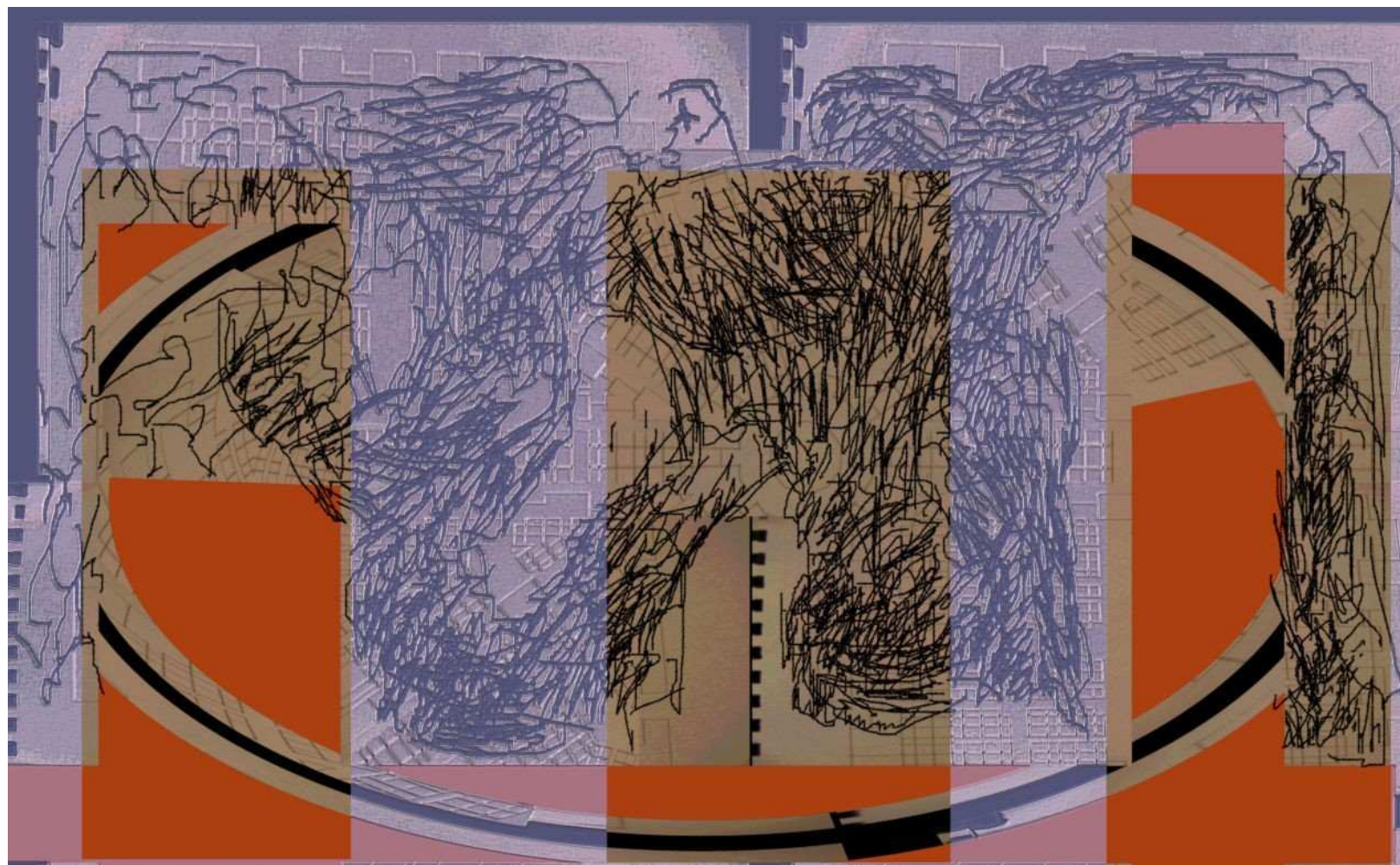


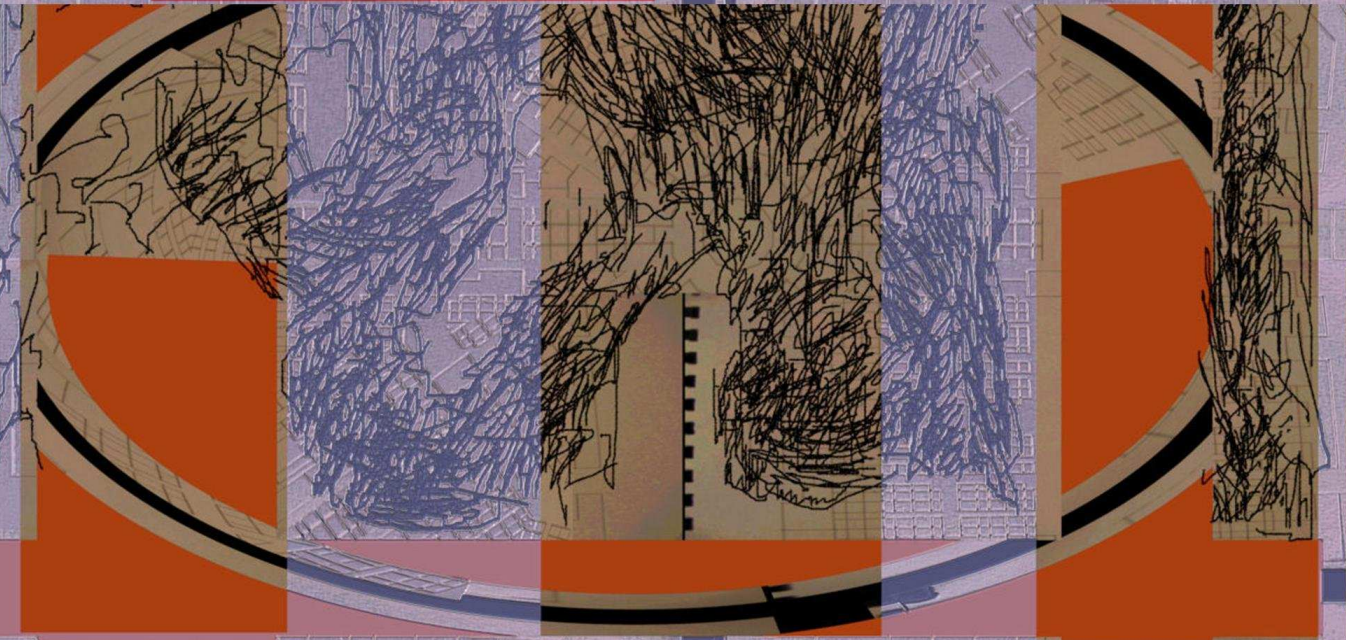
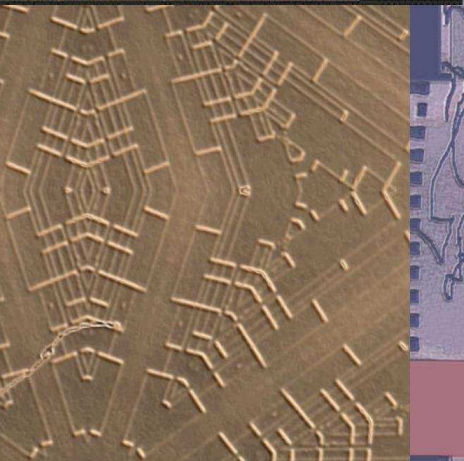
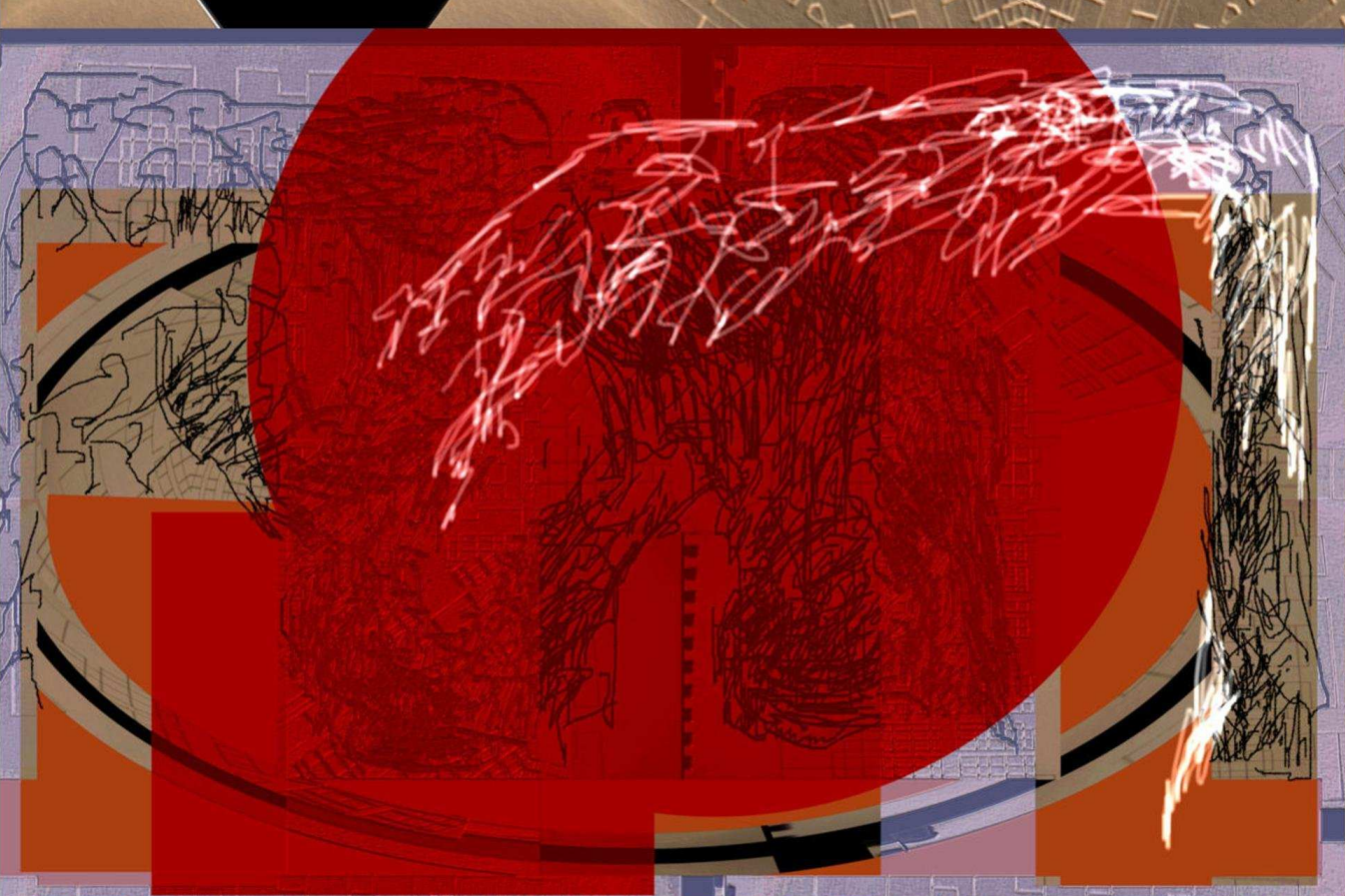


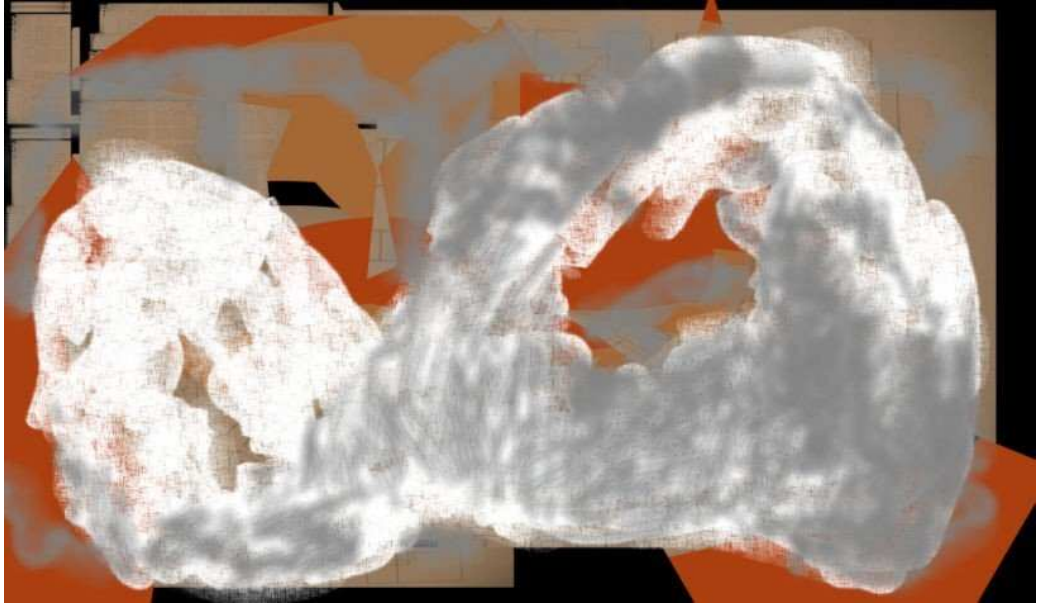


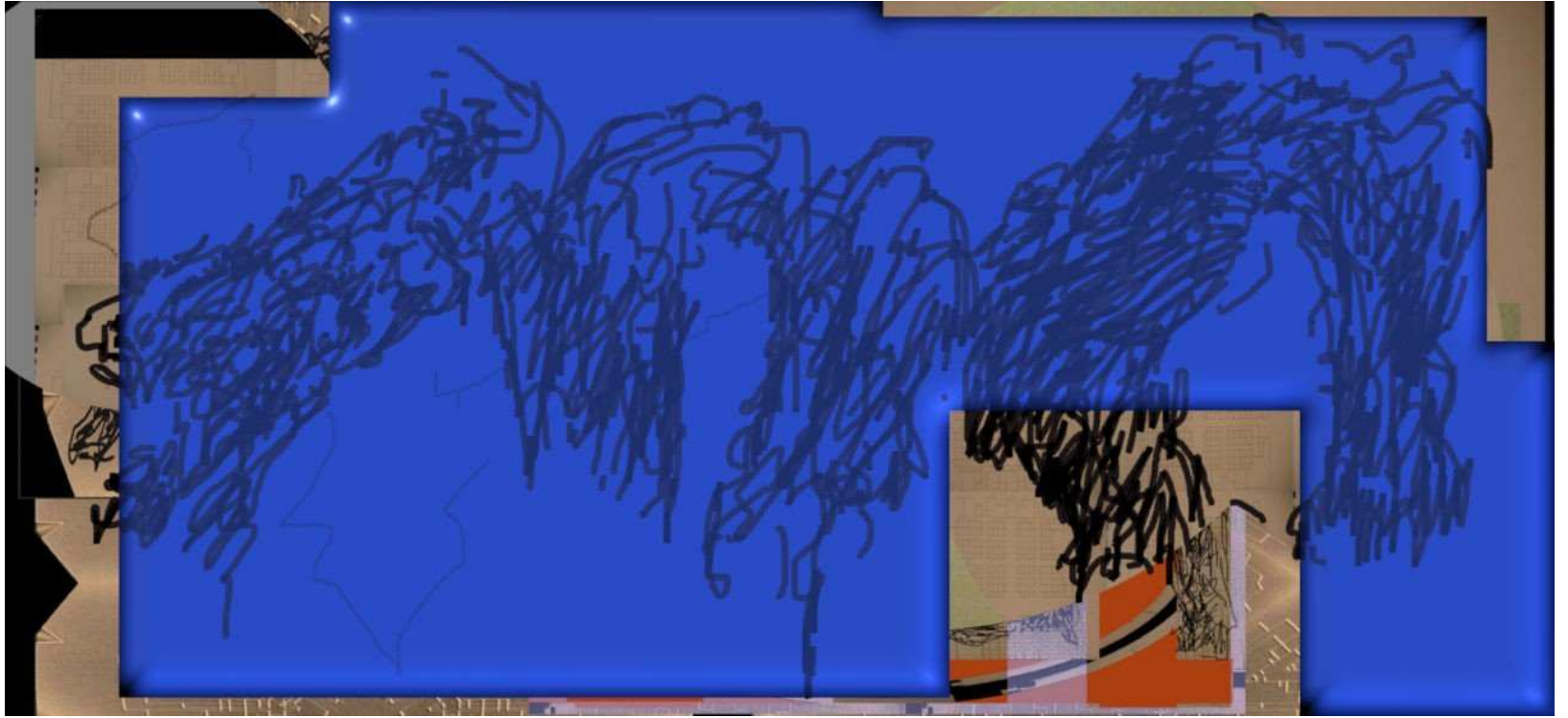








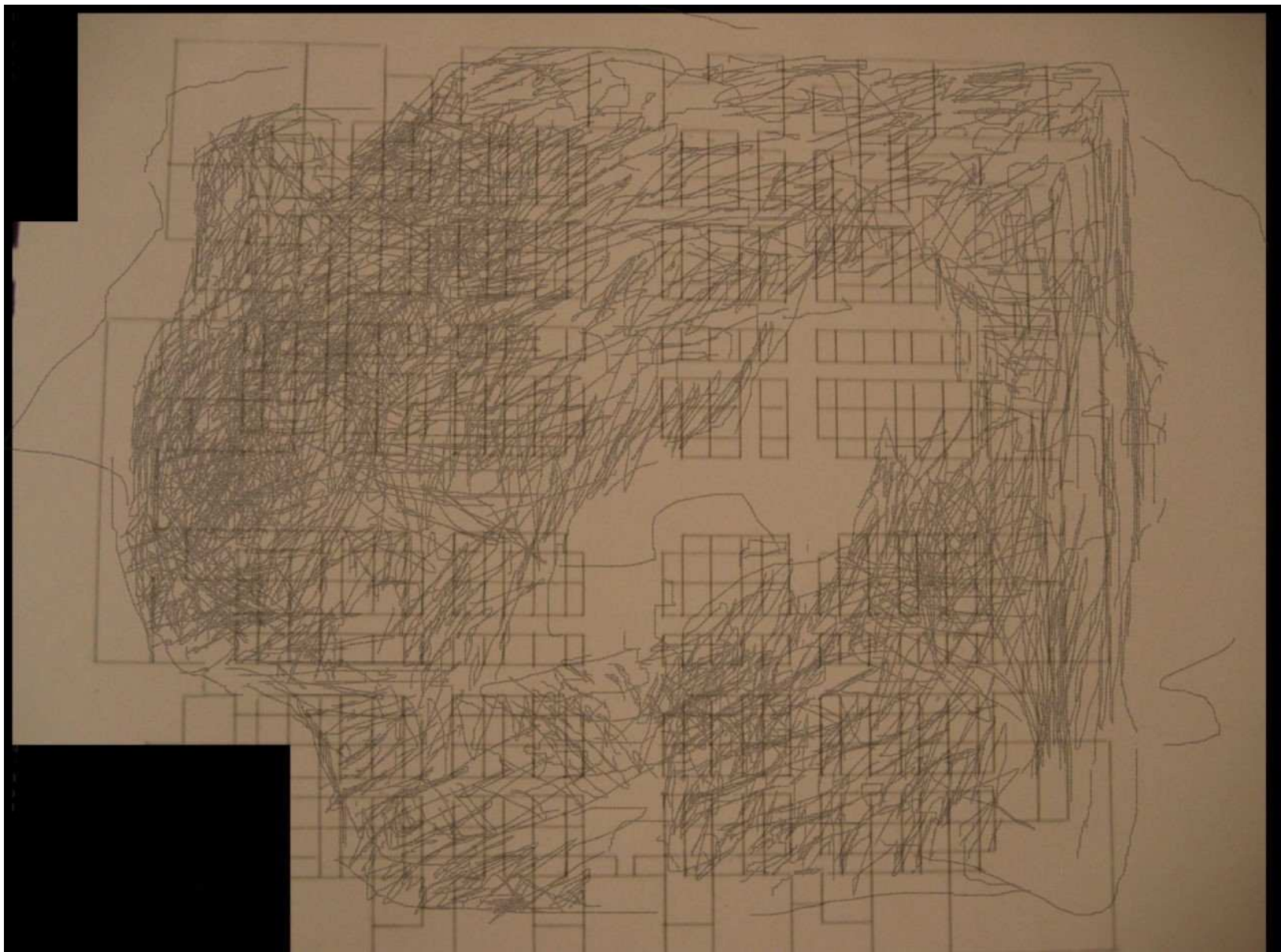






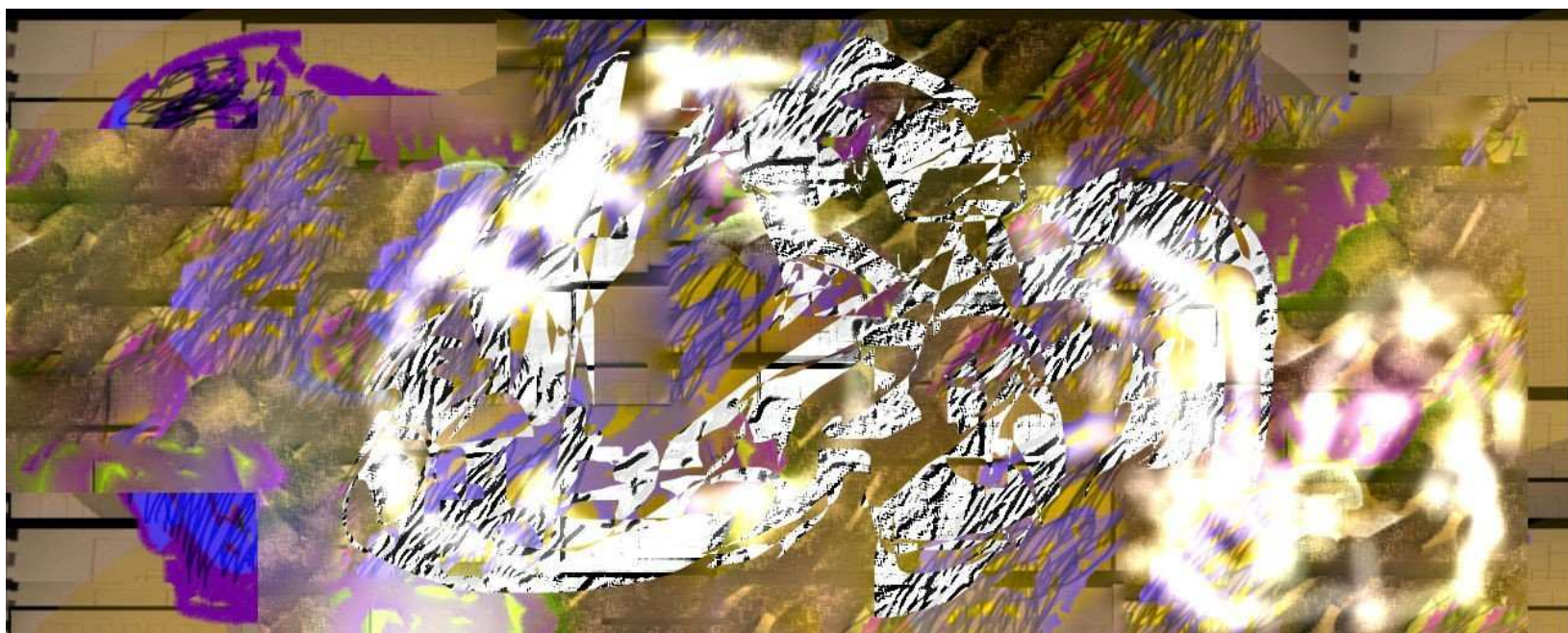




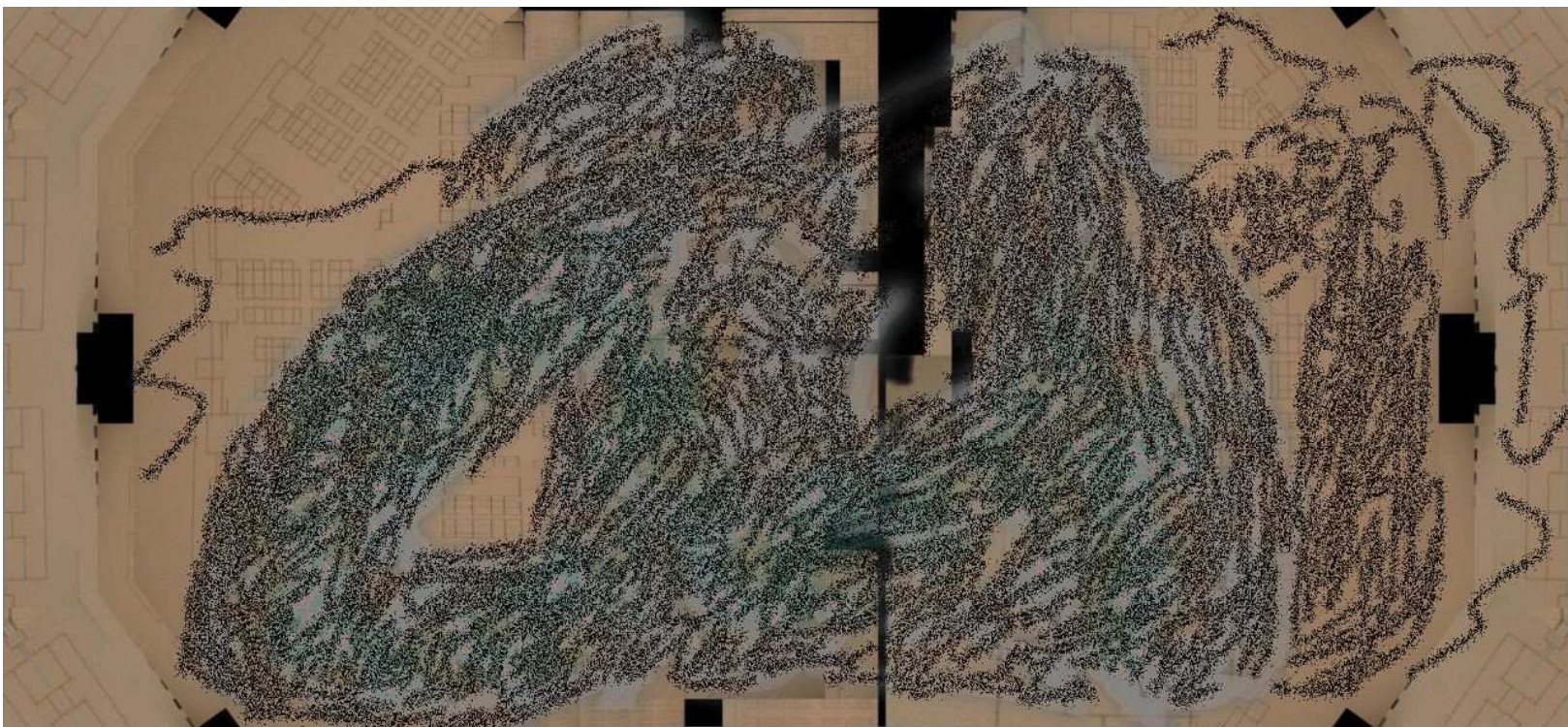


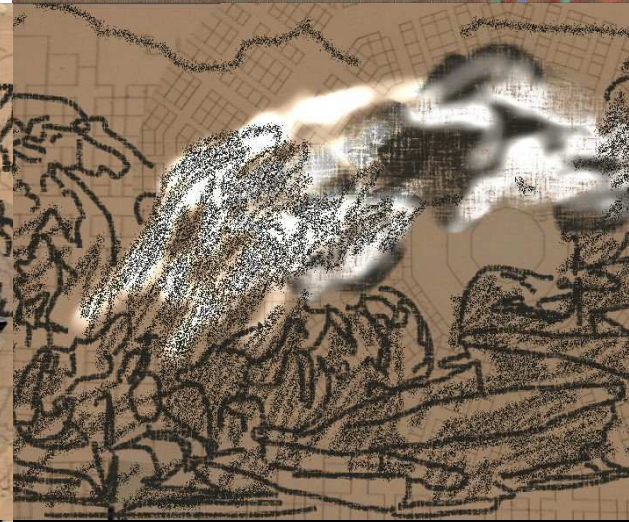
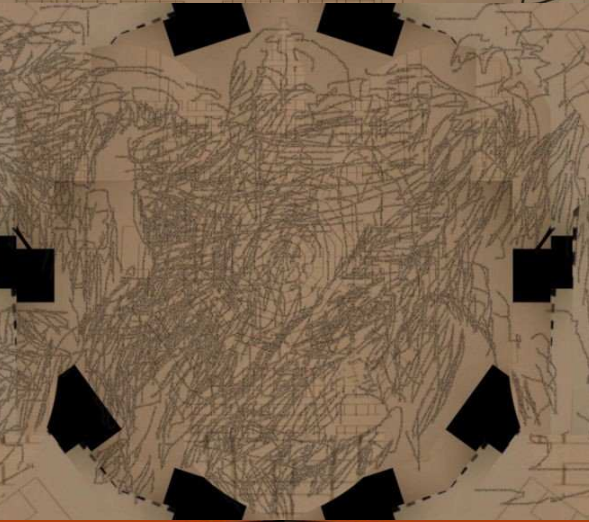
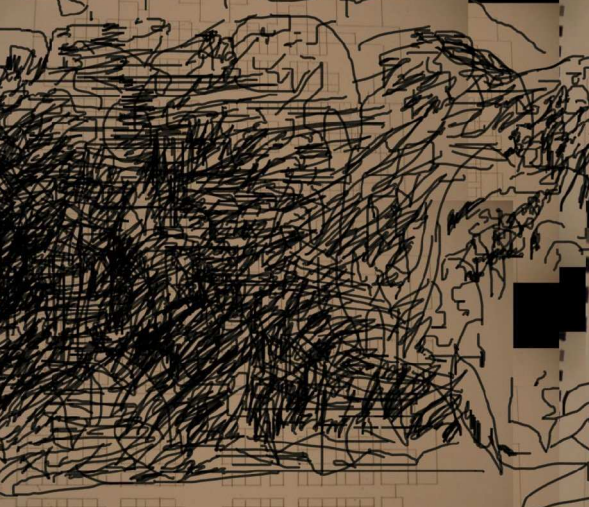


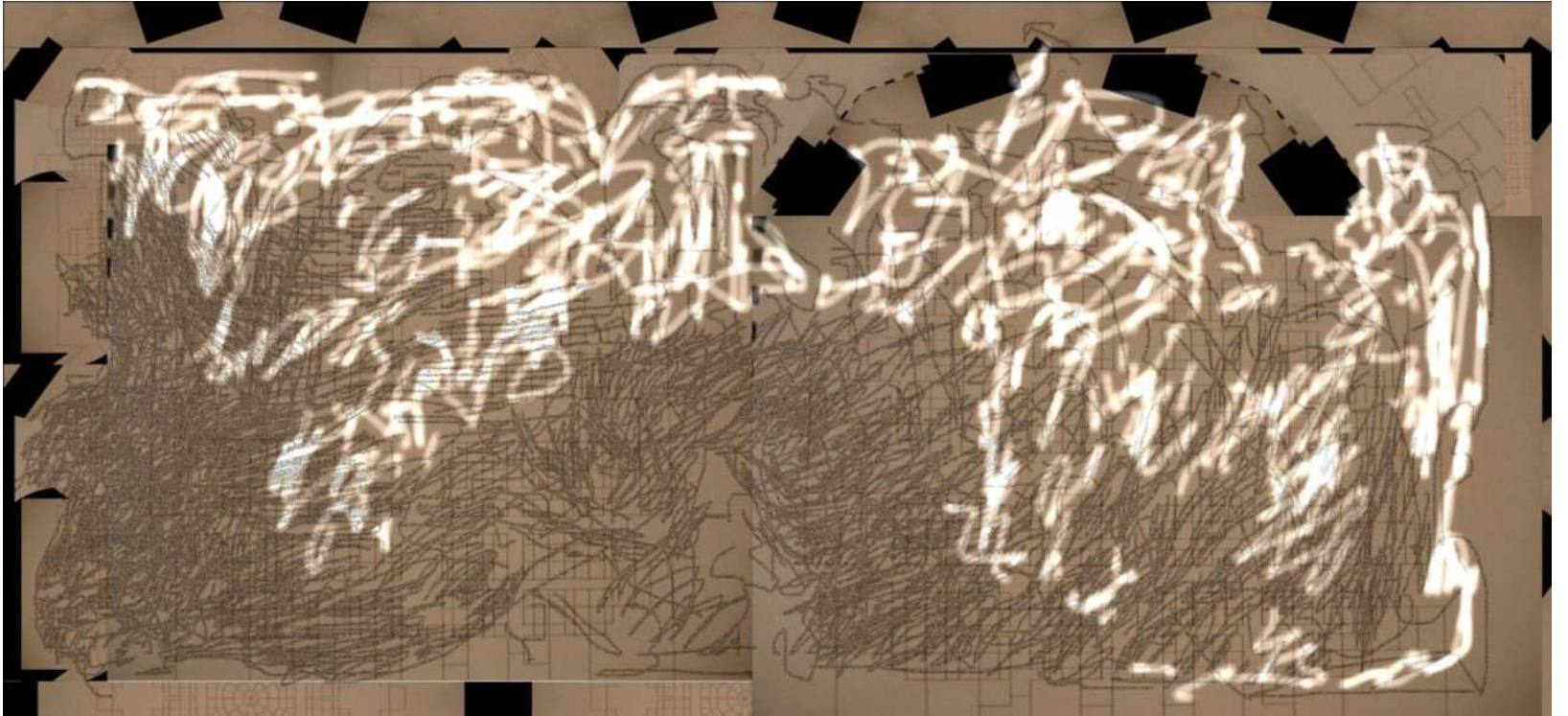




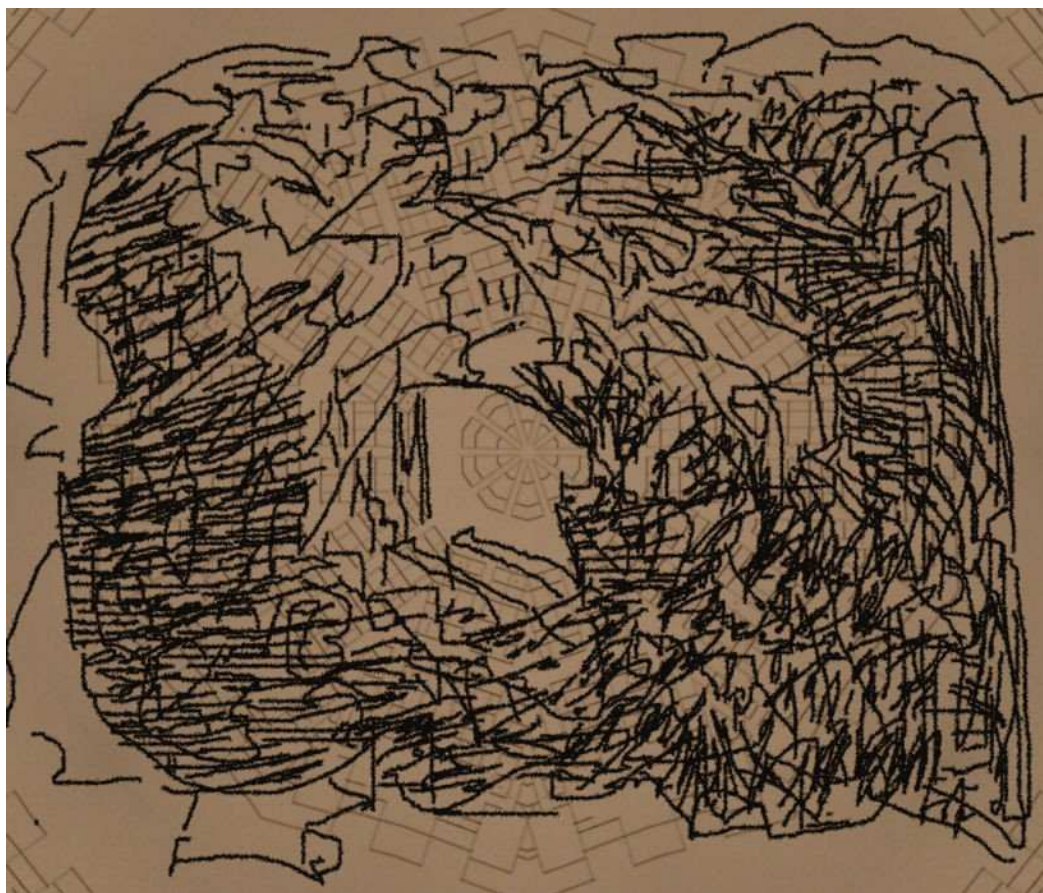


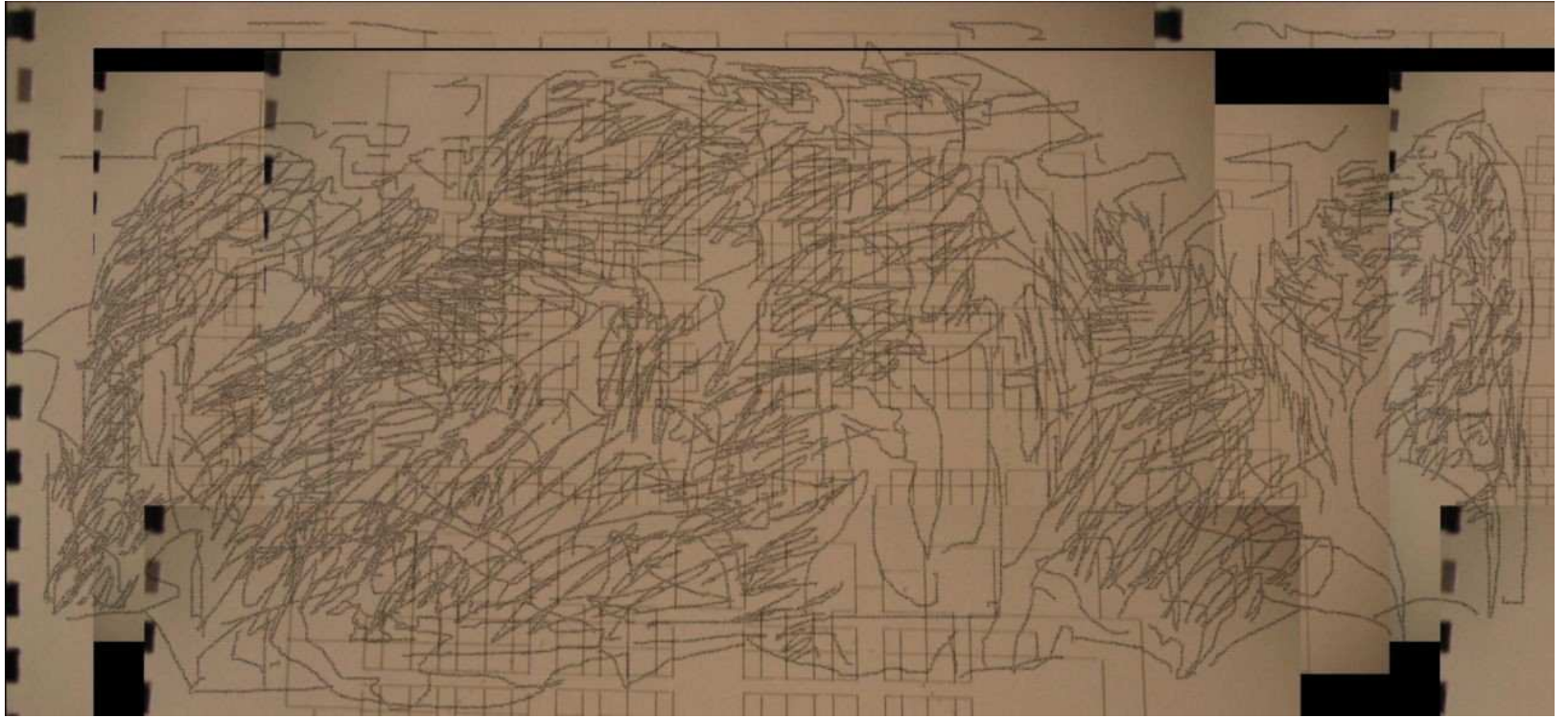


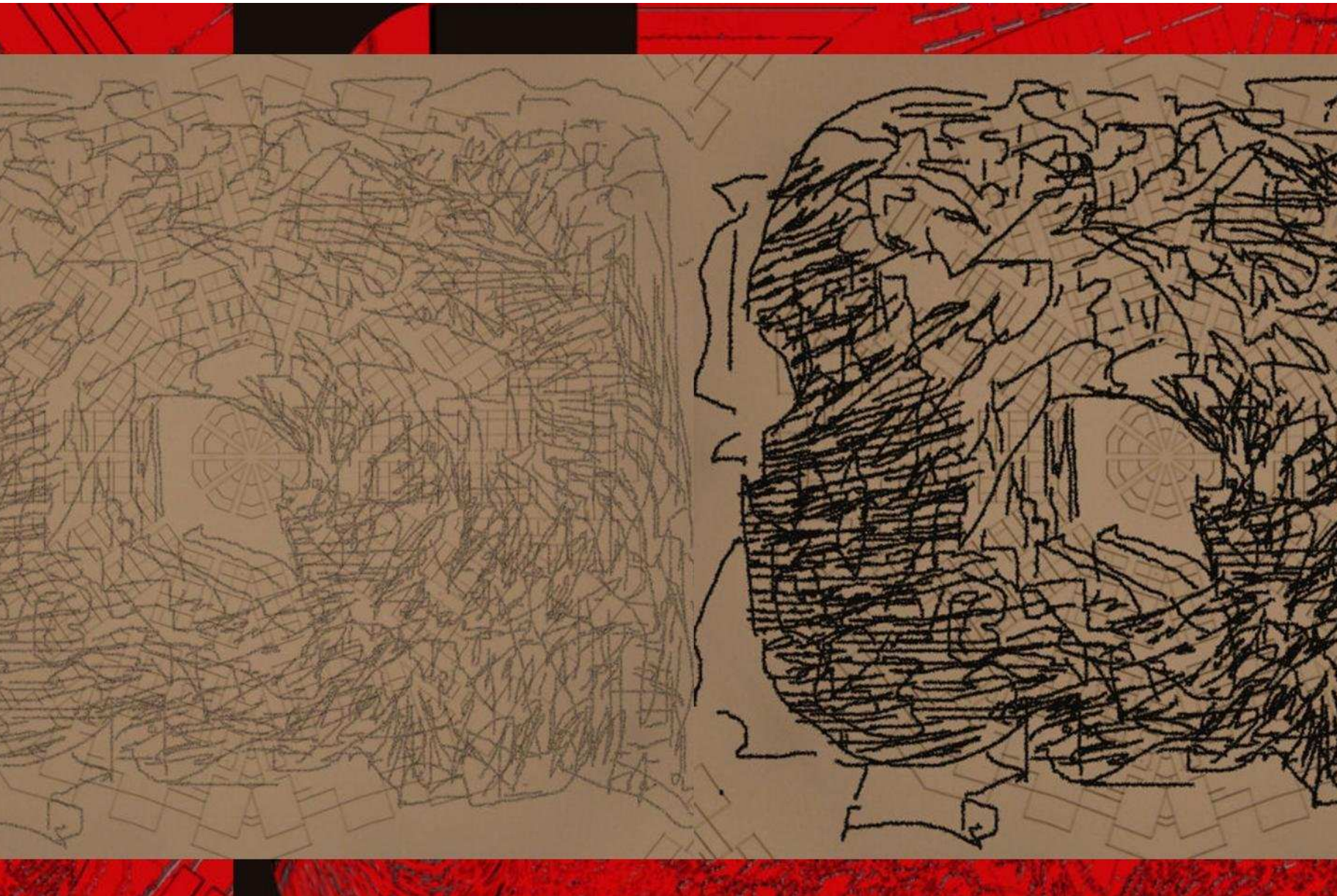




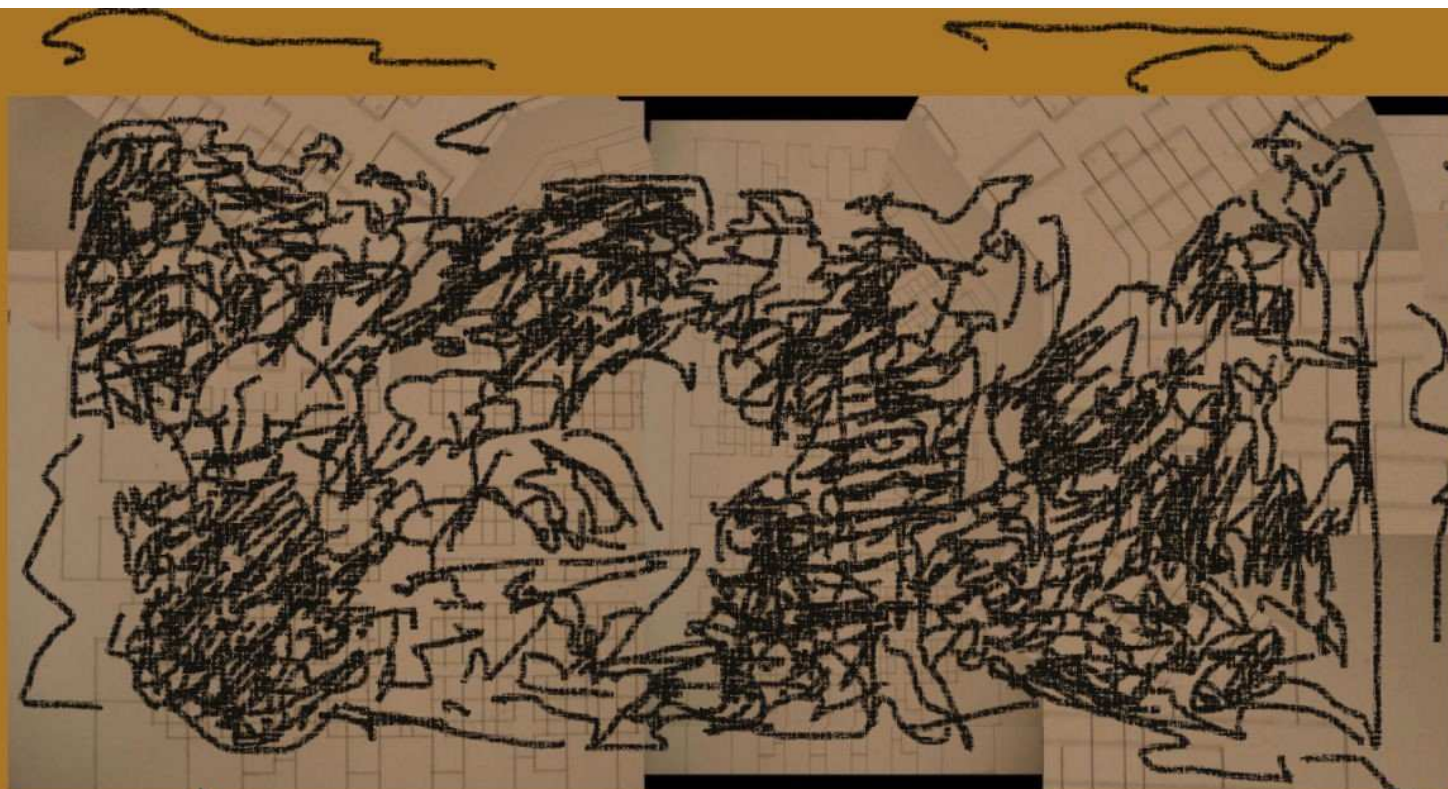


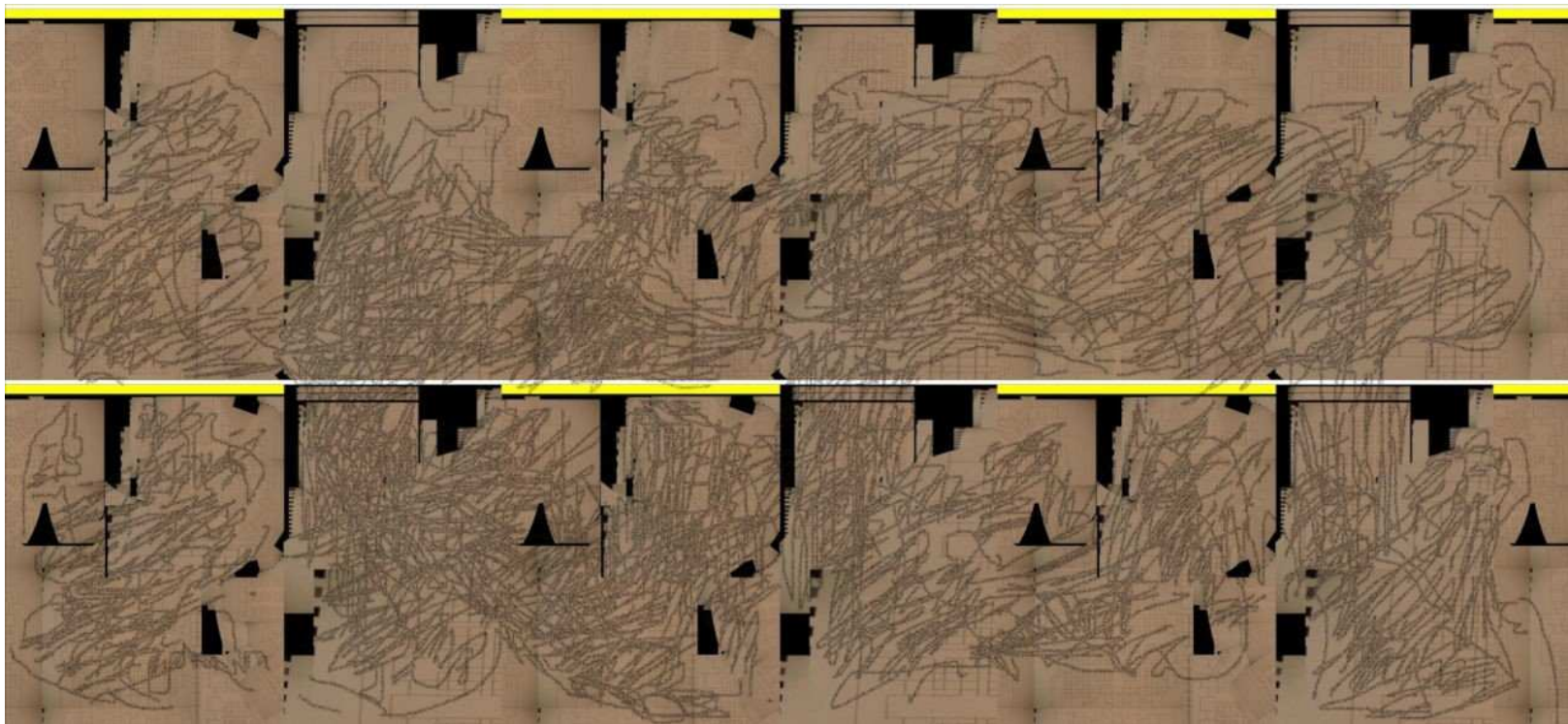




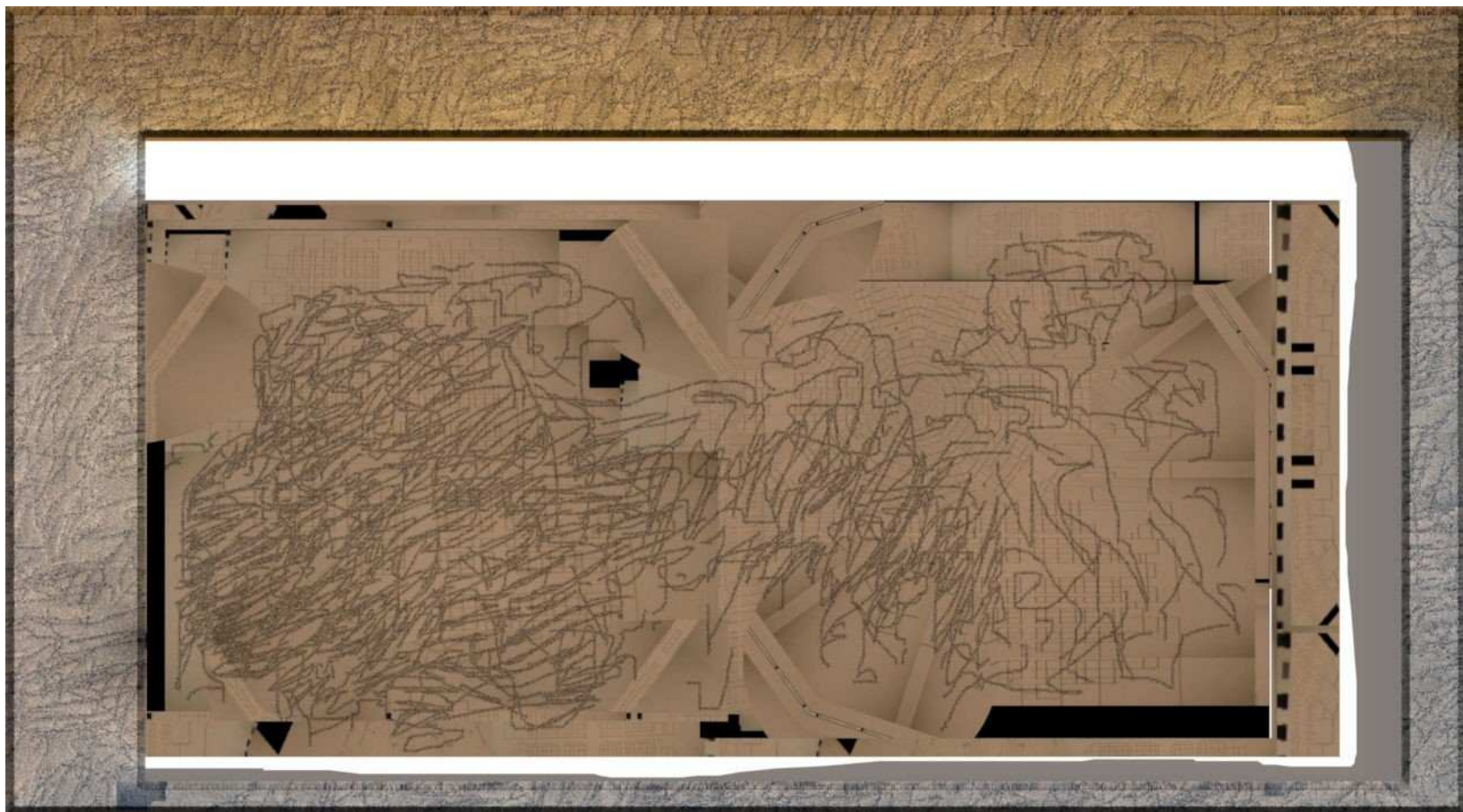


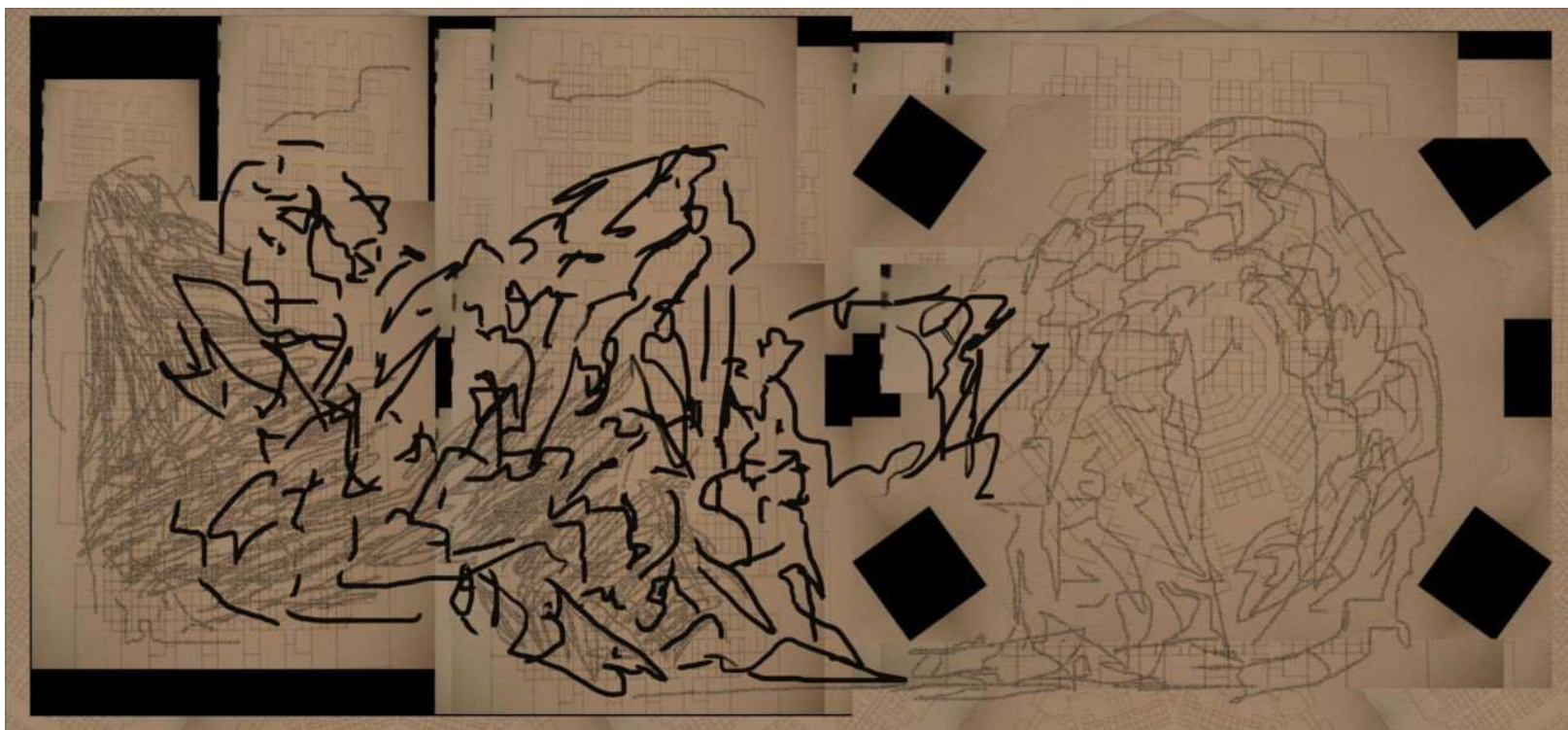


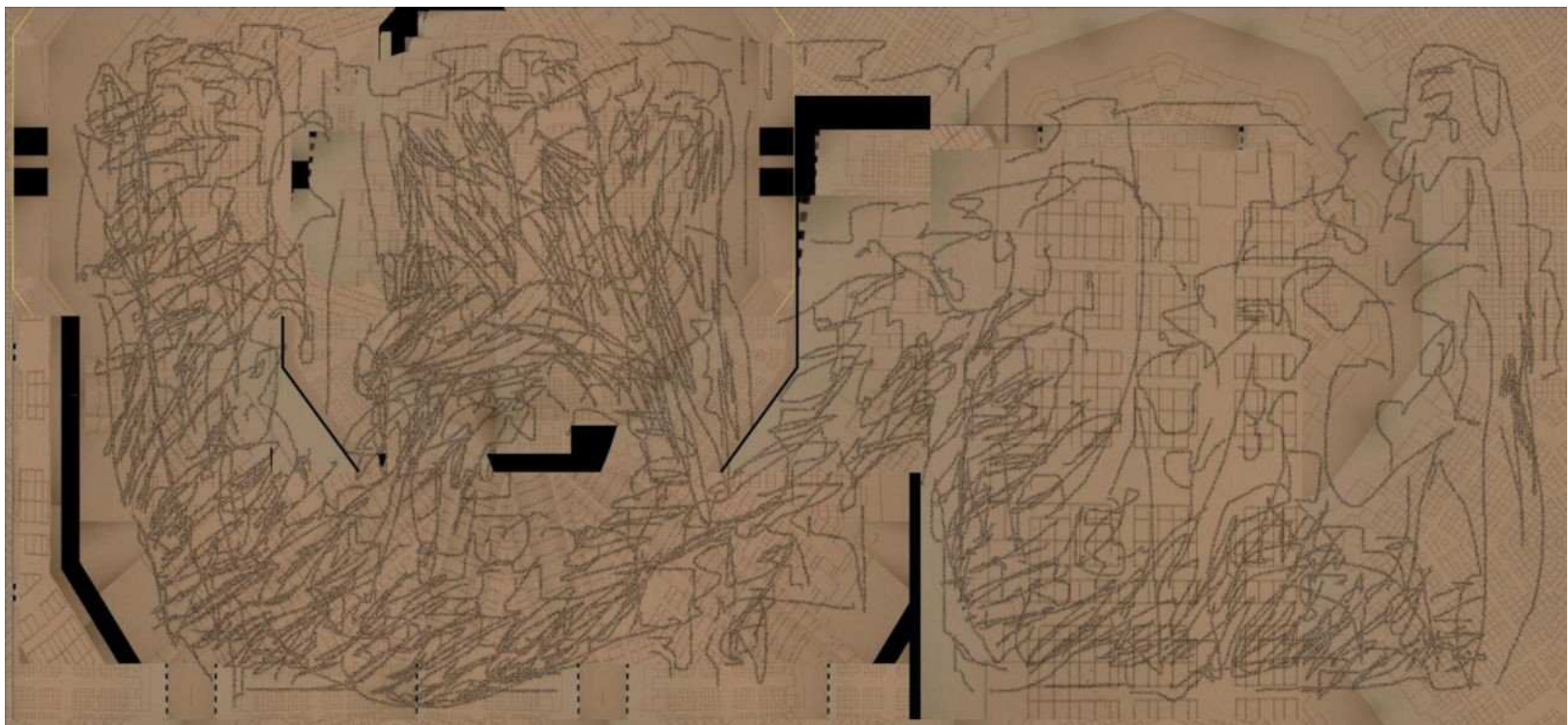


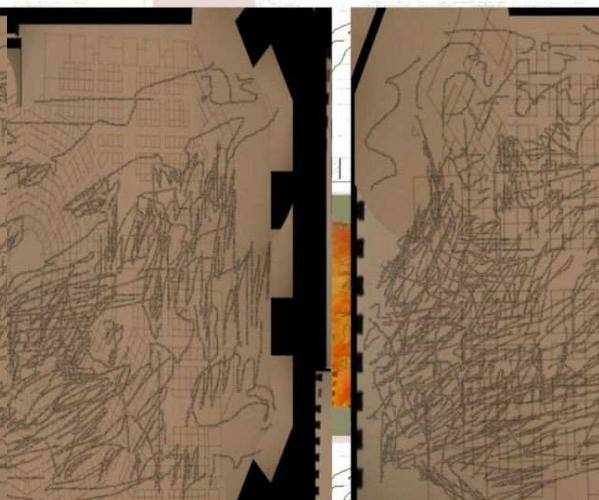
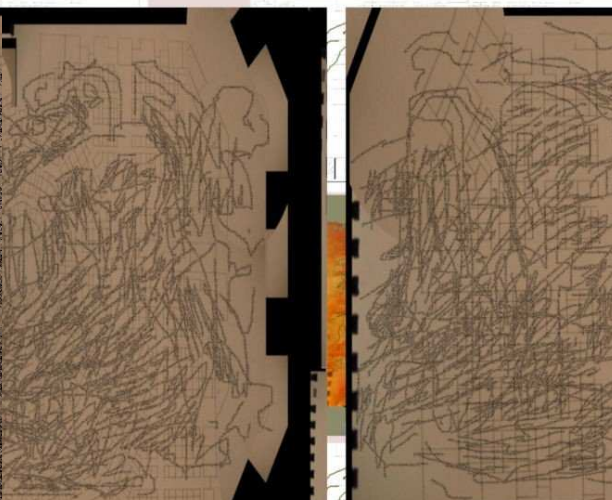
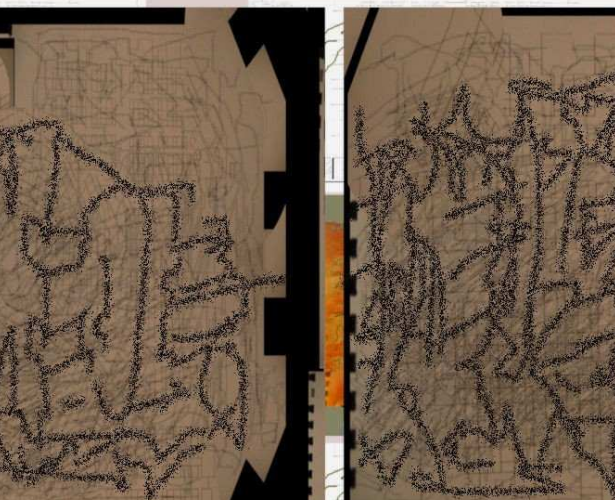
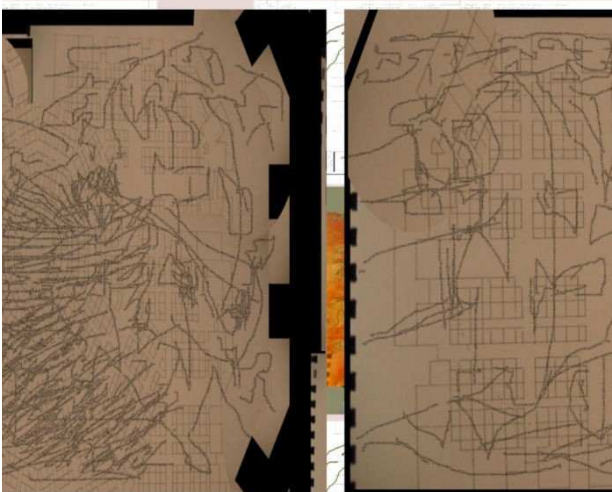
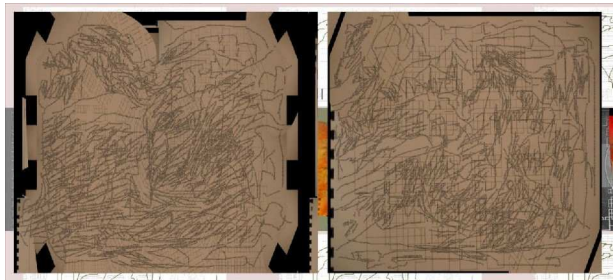
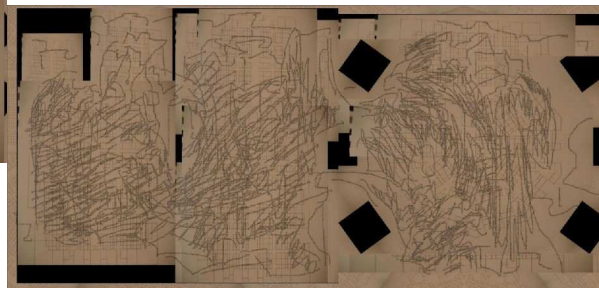
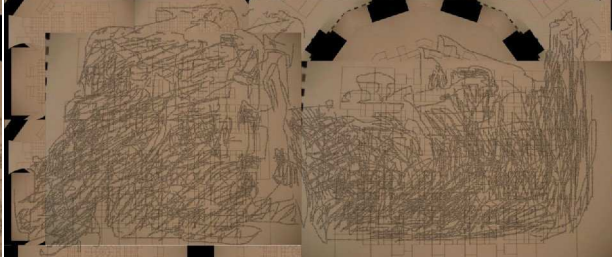
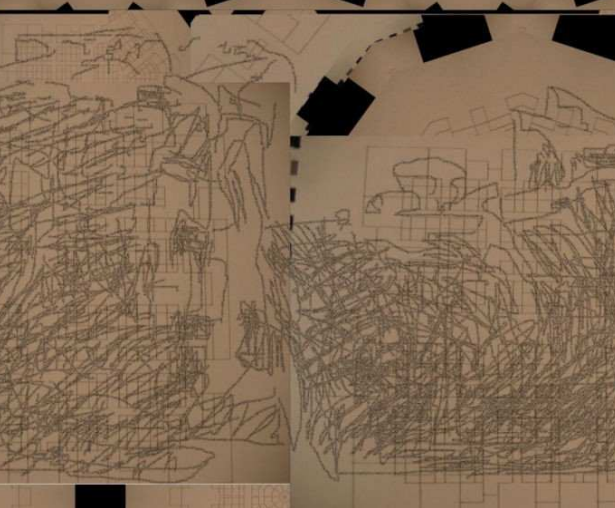


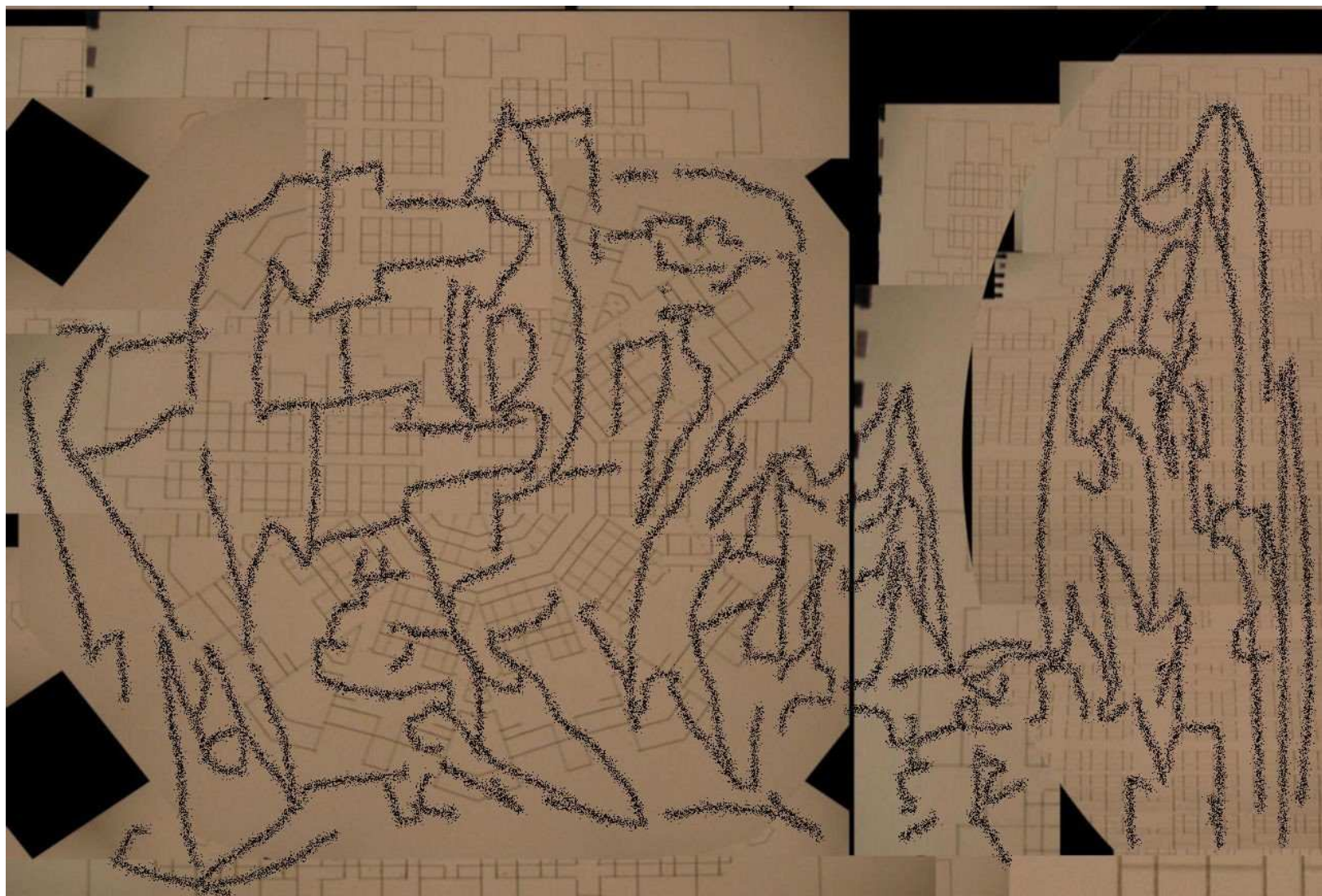


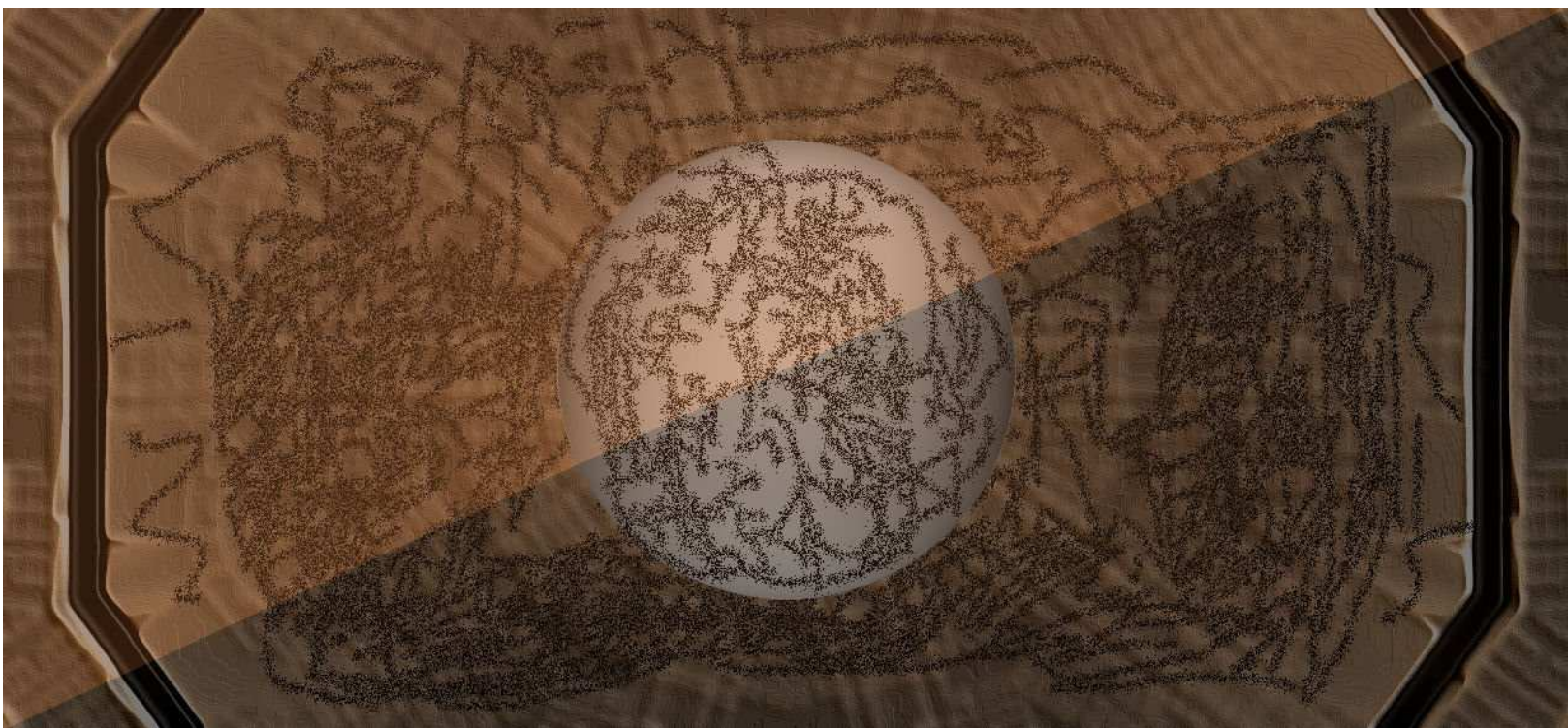


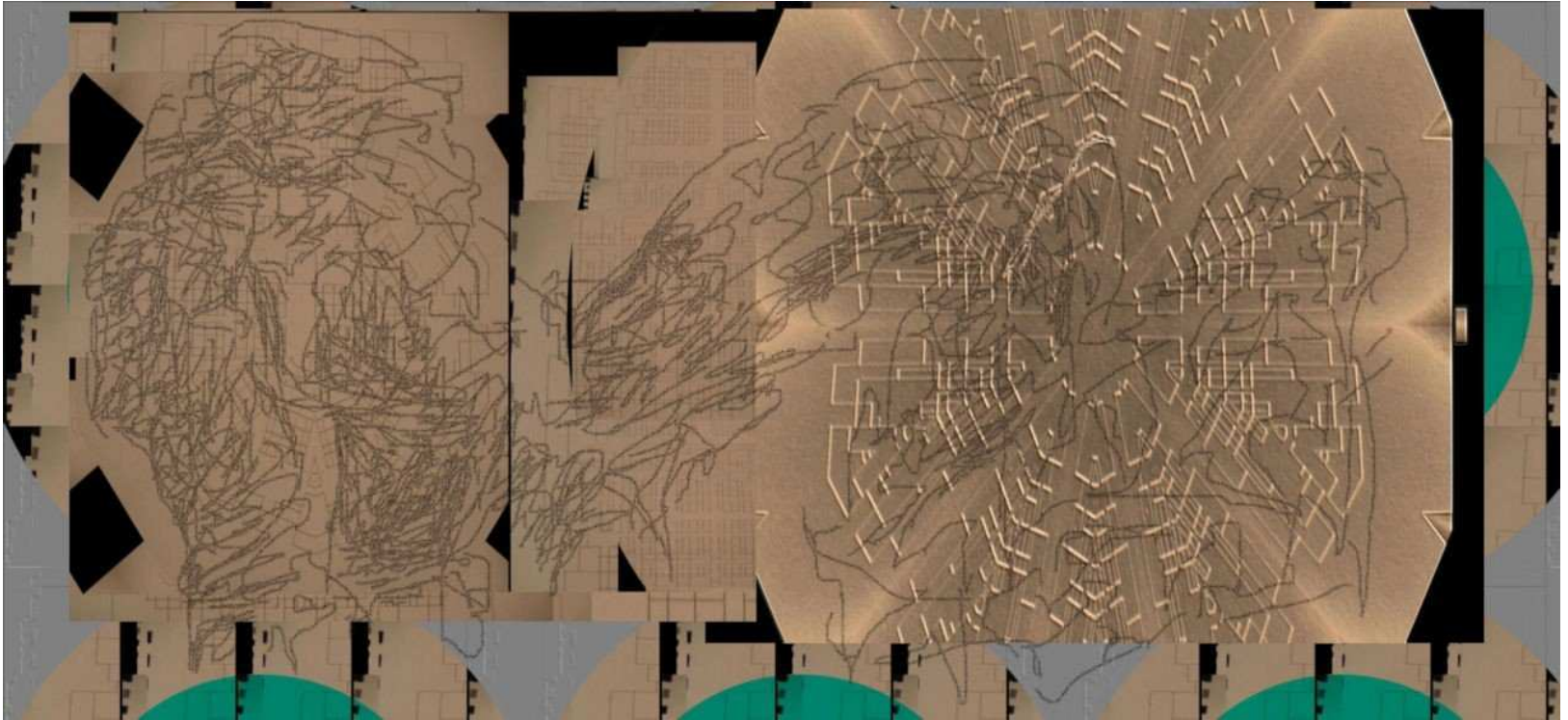


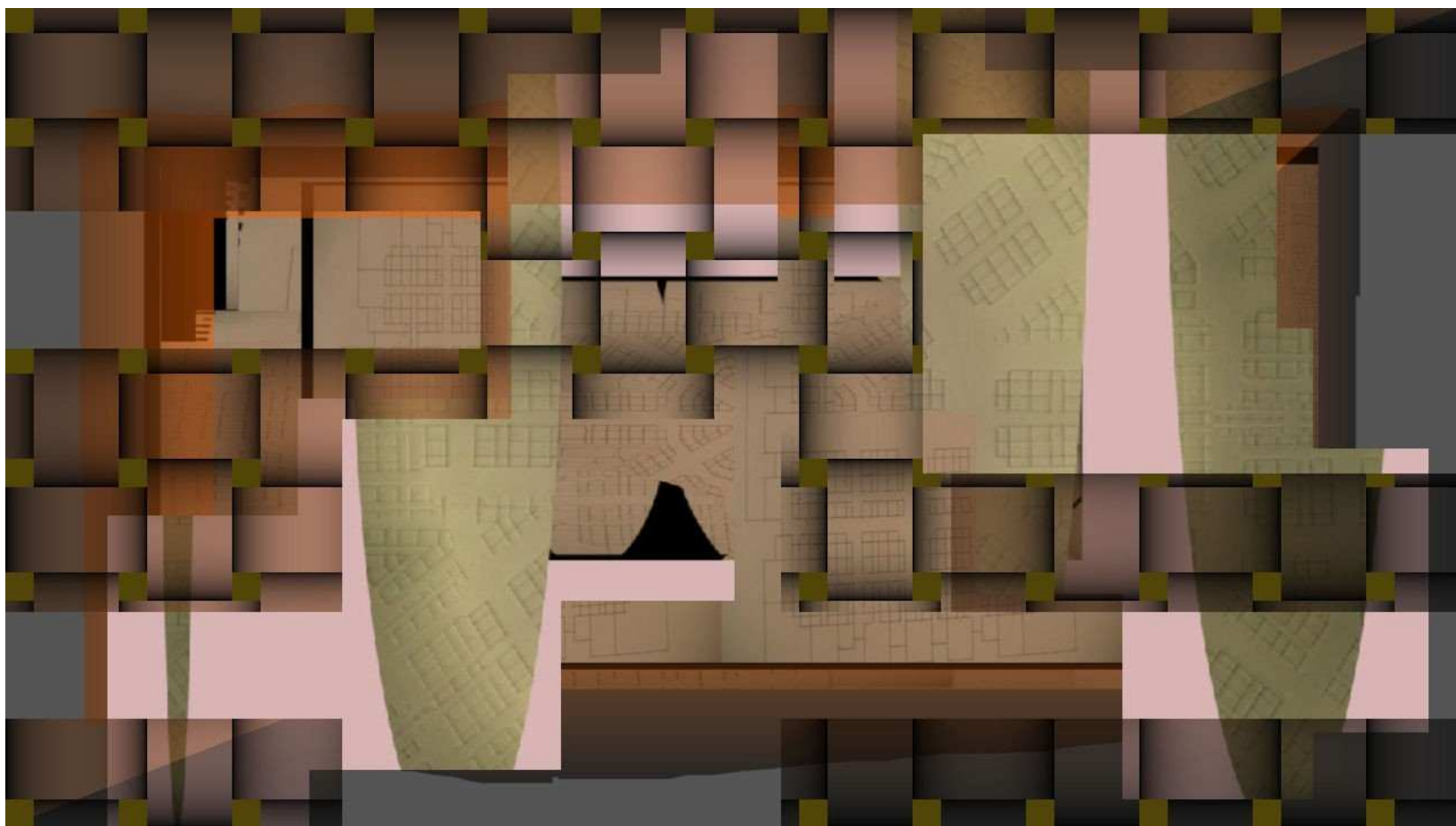




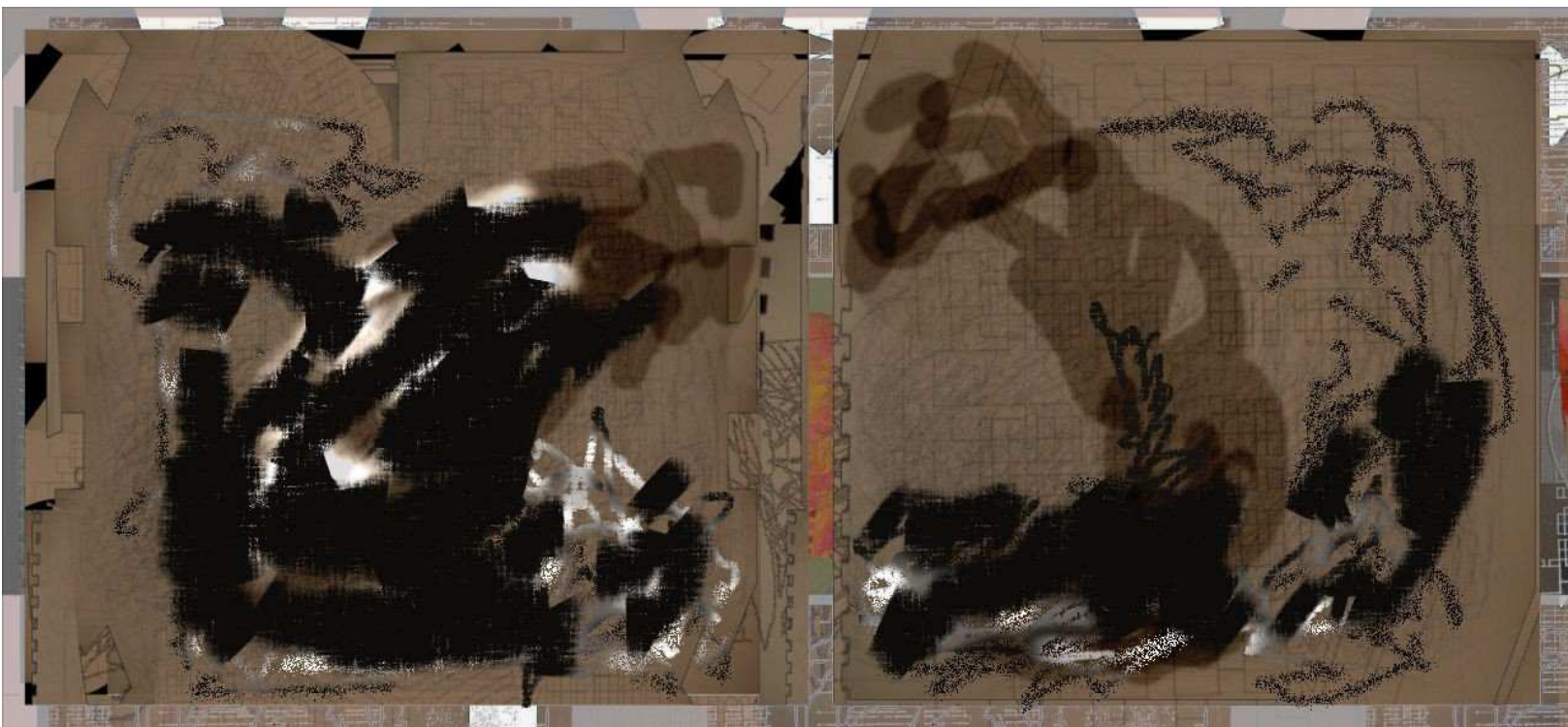
















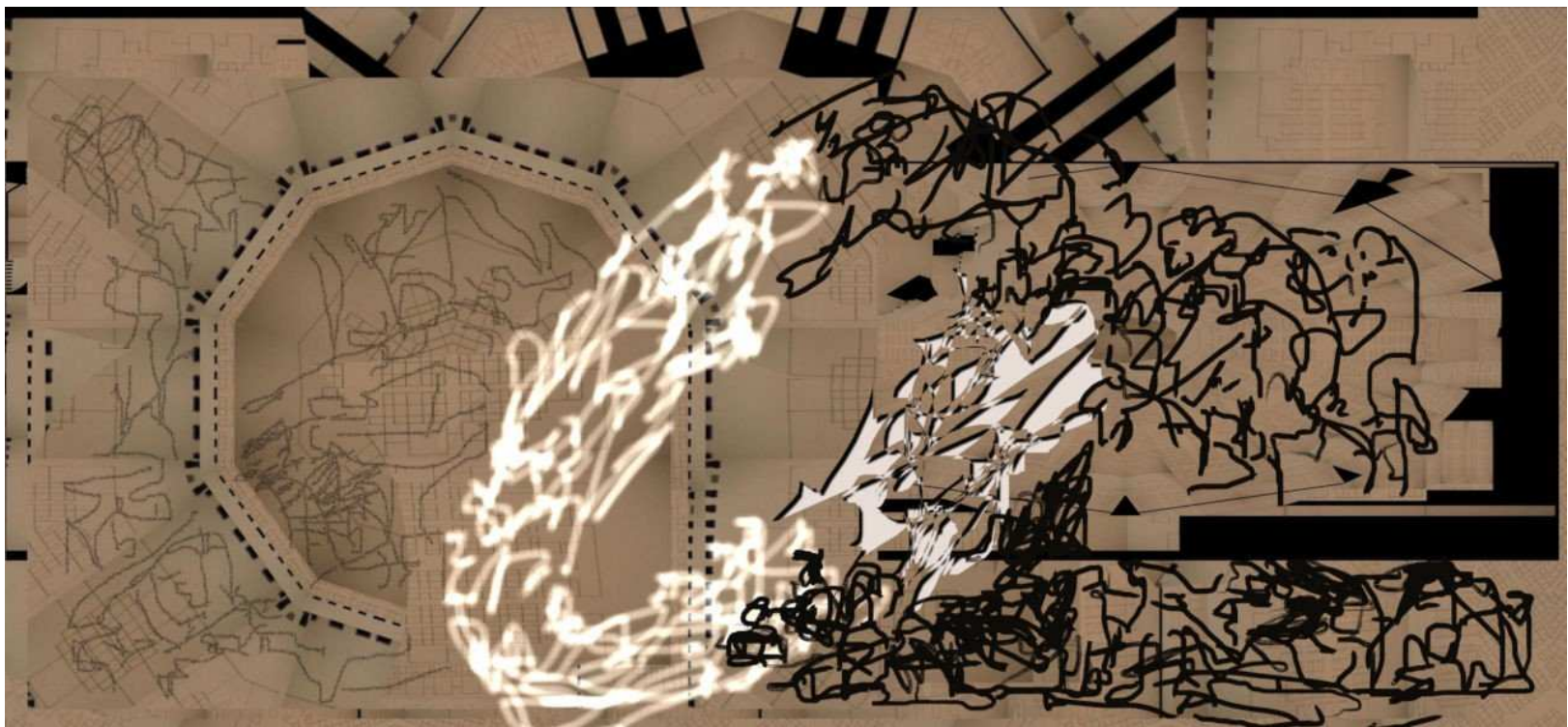
Hypsos Kairos Ambigua

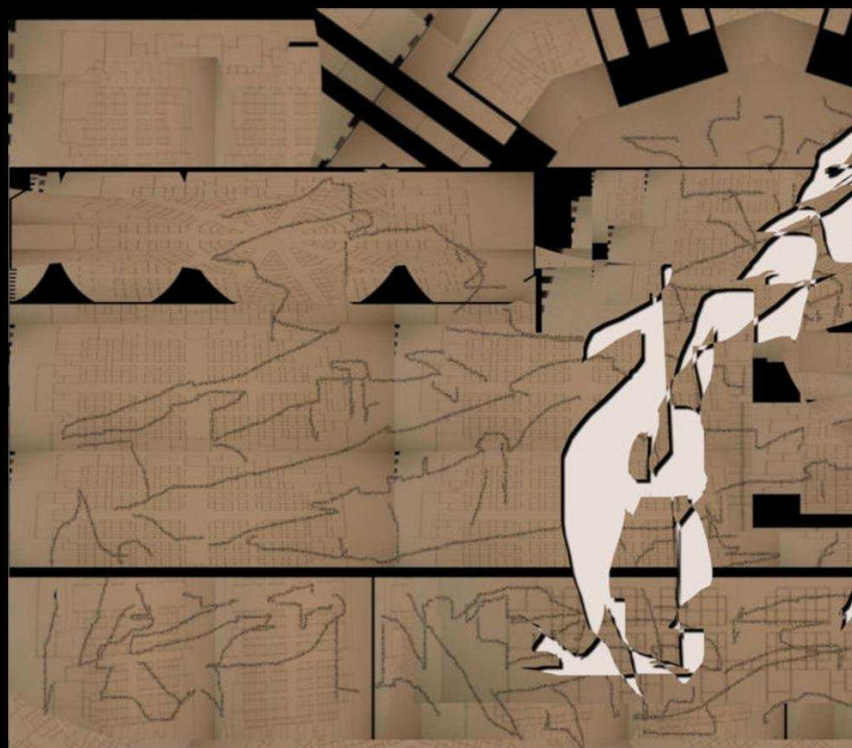


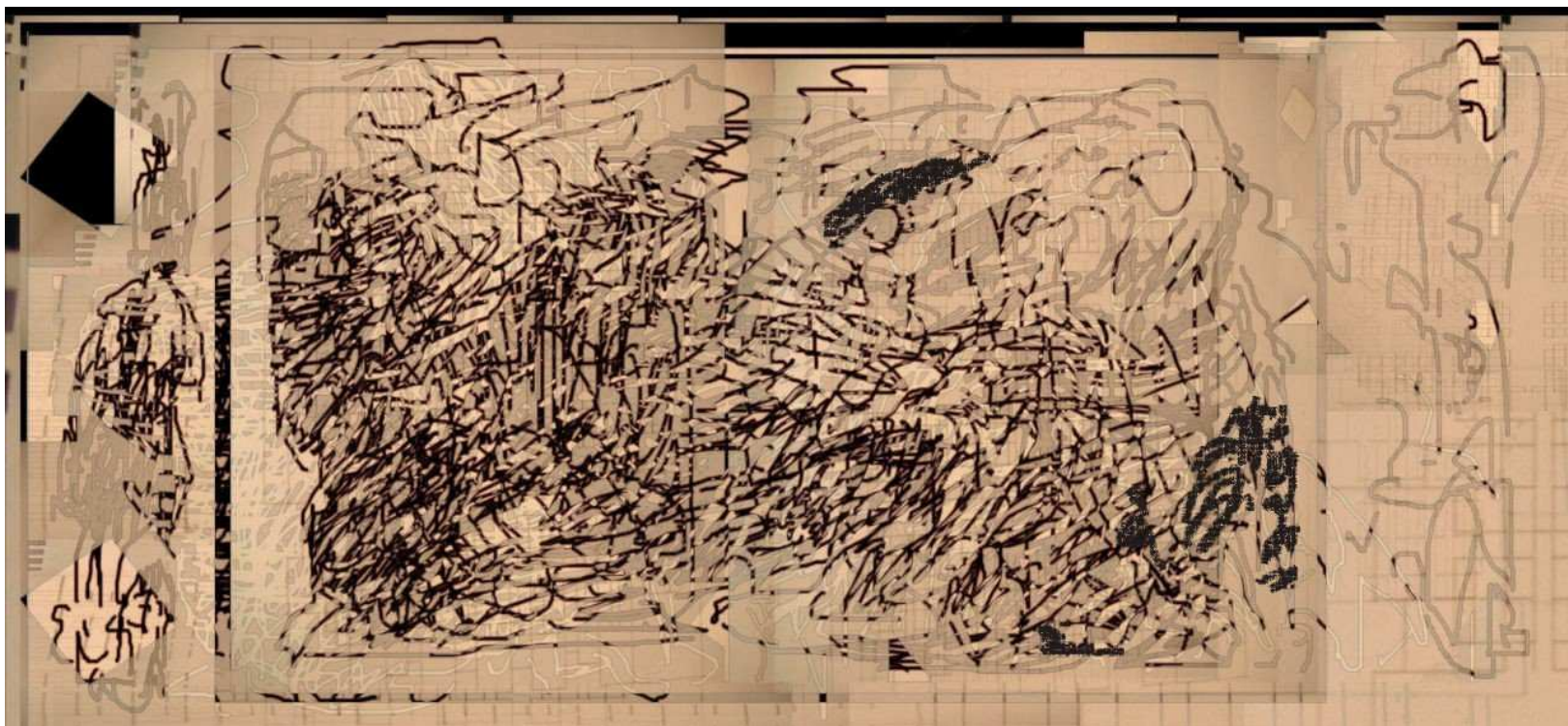


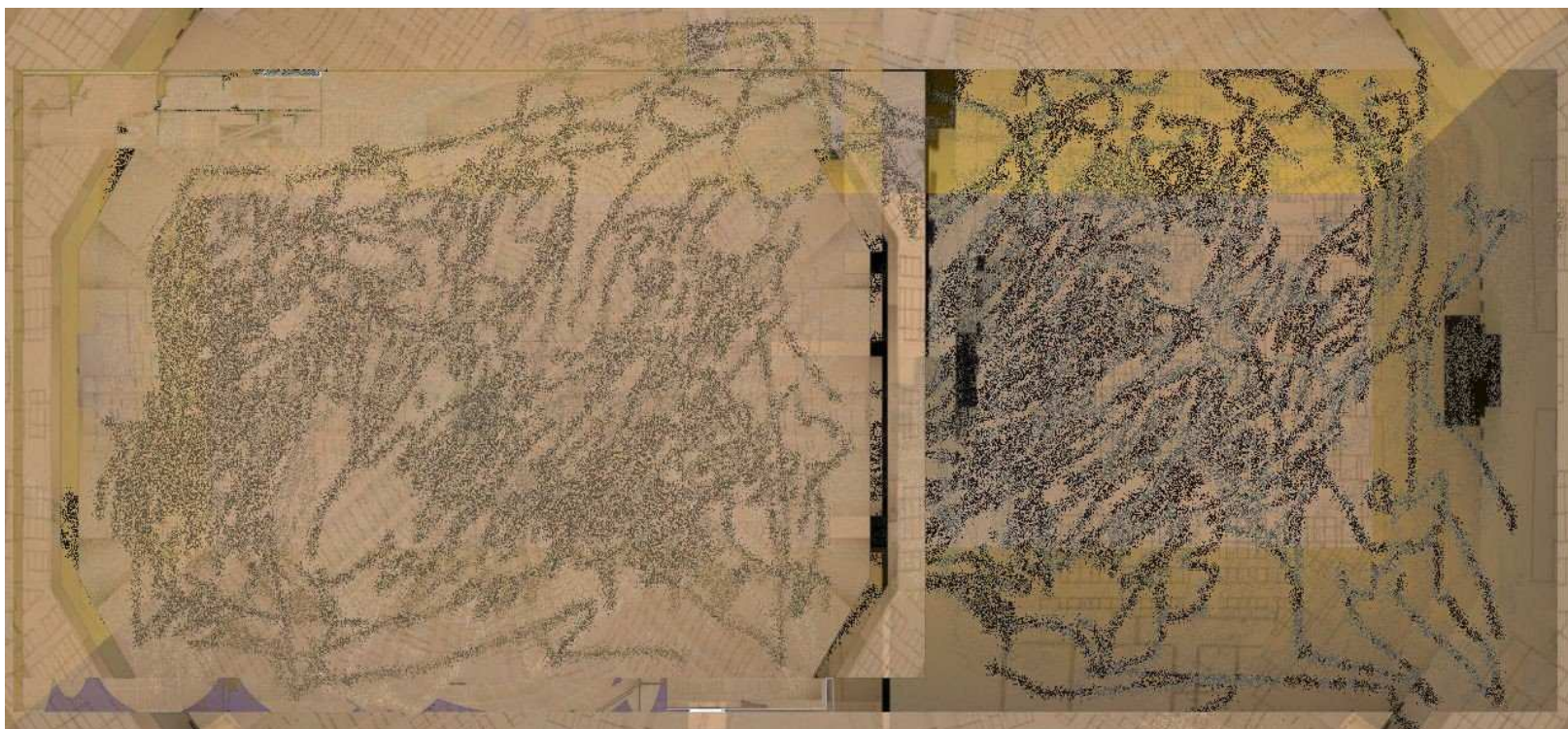






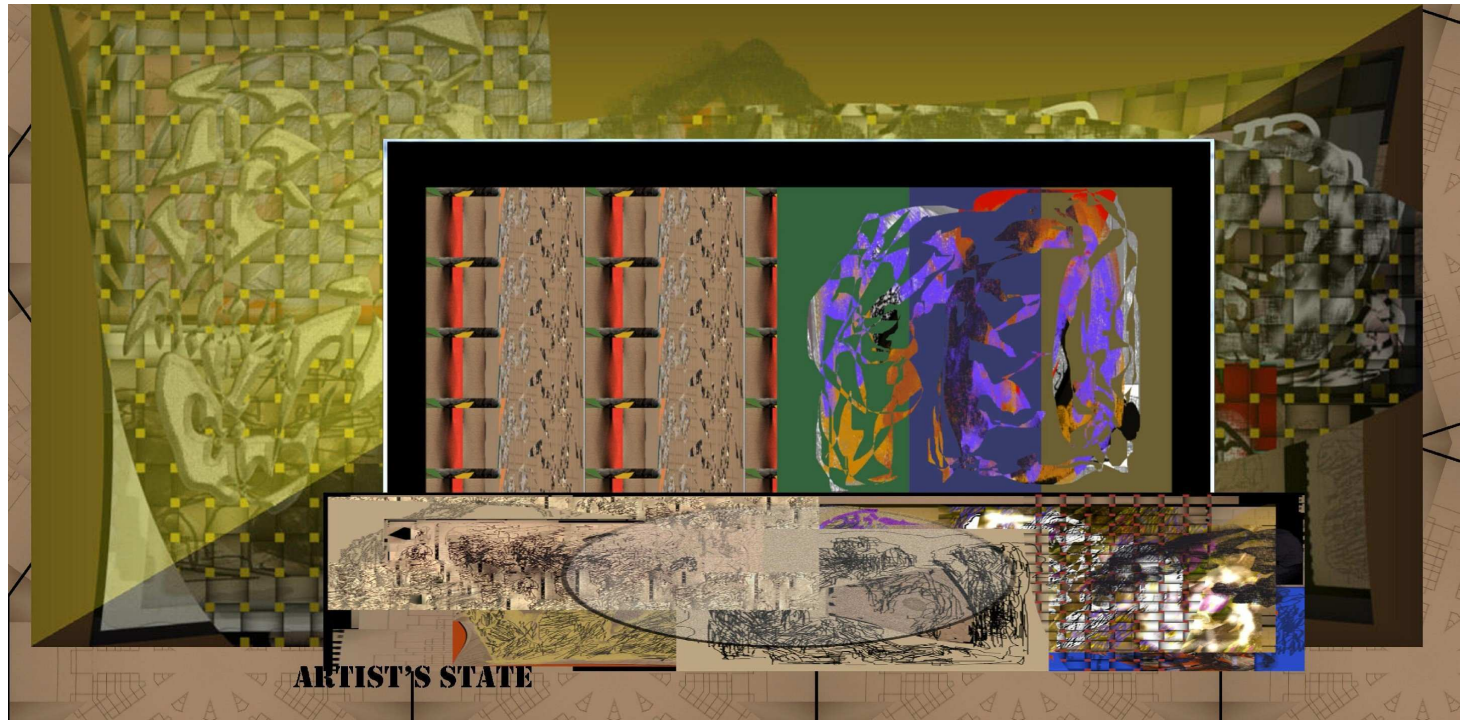






Epilogue

The subtitle of this project indicates a relation between the Greek “ousis “ or being and Rhea (flux) compounded within the word Renaissance. I personalize this observation through a relation to our prehistory, the drawings and speech before paper which resonate through the morphemes by which time has stamped the poetics of sound in our speech, and in the sculpture and architectural records and other material art forms which carry the constructive gradients of human marking in conjunction with the morphemes then, are the marks. The Dadaists recognized this in their sound poems, and Joyce likewise in *Finnegan's Wake*. Philosophy as mediation of our eternal present becomes important, the creation of the moment of consideration, traditionally of course there are the multiple levels of association by which meaning arrives at different levels. With cyber art, the usage, the range from meta to virtual has a new genesis, a new metamorphosis.



https://www.youtube.com/watch?v=Q_SLKZ47b84

Artist's State

A map of verbal visual topography through a motion sensor drawing series.



